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February 1949

Twin Bands of Kent

How One University Is Doubling Its Output of Music Instructors (see page 10)

INSTRUMENTAL STARS SHINE EARLIER and BRIGHTER



ROBERT CARSON, CARO, MICH.—outstanding cornetist with the University of Michigan marching and concert bands, former Interlochen student, and first division winner in 1941 state contest. He plays a Buescher "400" Cornet—"finest natural tone of any cornet I have ever played."

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The story of trumpeter ALEC FILA outstanding Martin artist

This is the true life story of a famous American musician... published by the Martin Band Instrument Company in tribute to his artistry and to the high standards of music education in America which made his career possible. Reprints for school bulletin boards available on request, from Martin or your Martin dealer.



1 The year Alec was 10, "Pop" Fila, a trumpeter in the local Passaic, N. J., American Legion Band, decided one day to get out his horn and give Alec lessons.



2 In a year, young Fila (who "Mom" wanted to be a doctor) learned all his father could teach him. He then began study with Del Staigers, Goldman Band soloist.



3 Passaic High School had no band, but in his Freshman year Alec was accepted as a pupil of the famous Max Schlossberg. And, "Pop" bought Alec a new Martin trumpet!



4 Shortly thereafter, Alec's fine playing won him a 4-year scholarship at Julliard in New York. His brother took him over to evening classes on the ferry several times a week.



5 One afternoon Alec was watching Jack Teagarden's band rehearse, and was invited to sit in—for a laugh. But, he played so well he was offered a job in the band!



6 Thinking it over at home, Alec decided he liked the freedom of jazz better than symphonic music. So, when the band left for Boston, Alec went along.



7 Alec's thorough training in "formal music" didn't let him down. Soon, he became lead trumpet with Bob Chester's band, and was being called the "Wonder Boy" of jazz.



8 While on tour with the Chester band, Alec and the group's singer, Dolores O'Neill, became engaged. Just after the new year in 1940, they were married.



9 During the next several years, Alec played and recorded with many famous bands, such as: Benny Goodman, Glen Miller, Will Bradley-Ray McKinley, and Elliot Lawrence.



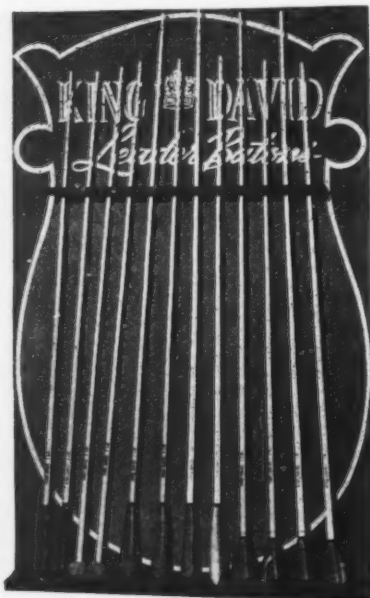
10 In its December 28, 1946, issue, The Saturday Evening Post featured this Martin star's remarkable career... complete with color pictures of him and his family.



11 The Filas and their 4 children are now living in Philadelphia, where Alec (still a Martin fan) has his own band and tutors a number of young trumpet hopefuls.

10

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Angelo, Dhimitri Tsika of Millinocket, Maine

From the graduating class of Brockton, Massachusetts High School to Boston's New England Conservatory of Music went young Tsika for his four year course in public school music which he completed in 1936.

For his first practical experience Director Tsika went down to the Lower Cape Cod Schools in Massachusetts as an assistant music teacher. But very soon found at Millinocket, Maine his real opportunity to create something really wonderful and he has been in that spot now for eleven years.

The story of Angelo Dhimitri Tsika at Millinocket, as fascinating as a Fairy Tale, is too big to tell in this short paragraph. We'll have to give you that in a little later issue when we can spread out over more space and show you some pictures.

Meantime we want you to meet the man who as President of the Maine School Bandmasters association is doing a marvelous organization job. In his own school system he has developed music in both band and orchestra directions and has achieved perfection in both which holds superior position in his great state. He is a man you will be glad and proud to know and we want you to read his thrilling success story.

*"They Are Making
America Musical"*

ON THE COVER

The picture on the cover which so quickly arrested your attention and aroused your admiration presents the Drum Section of the Womens Band of Kent Ohio State University where Director Roy D. Metcalf is doing such a remarkable job. Left to right the girls are: Dorothy Schramm, Margery Boni, Alberta Kortze, and Pat Simmons.

Mr. Metcalf's complete story of his Twin Band Plan, by which he has so successfully augmented his instrumental personnel besides extending practical experience to these young women who will become our future Music Supervisors, is presented in this issue.

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• Unless it concerns an affair of the heart the SCHOOL MUSICIAN faculty can answer any of your burning questions. Your instrumental columnists will welcome your letters.

The School Musician

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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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The Central Catholic High School (Fort Wayne, Indiana) Band forms a banjo and sings the "plinka-plinks" while the twirling corps dances with their "banjos" to Dixie and other southern songs.

Bring Your Show Band INDOORS AND PLAY *Basketball*

Here Are Some Pretty Floor Show Ideas by
Robert Welty

Director Columbia City, Indiana High School Band

● In reply to my recent query, "Do you march your band at basketball games?" the replies ranged from "We welcome the basketball season as an opportunity to do some marching band shows" to the short and to the point reply from a band man in a school where basketball hoopla apparently fills the house "We just sit in a space so crowded and hot you can't breathe and make a hell of a lot of noise". No doubt your own situation falls into a category somewhere between these two.

All band directors recognize the potentialities of the marching band as the best selling agent for their entire music program, and good marching, when properly taught, aids a band's musicianship rather than harms it. Even the band directors who have been advancing arguments against marching bands will admit that in proper balance with the rest of the band activities and when the marching includes fundamentals of marching high school bands in certain stages of de-

velopment will benefit greatly by giving band shows. And there is no doubt about the "selling your band to the community" angle of band shows.

Try Marching at Basketball Games

Some Indiana bands have been very successful with marching band shows on the basketball court the past few seasons. At schools where the gym has suitable facilities for staging, as well as viewing, the shows this basketball court form of marching has "paid off". I have found that in the type gymnasium where the gym floor is the

stage and all of the audience sits on one side of the court, and usually lower than the gym floor, that band shows are not practical. If your gym is of this type you should feature your twirling corps, special numbers by a small German band, spotlighted soloists—both vocal and instrumental—or other feature numbers.

If the gym is the type where the angle of perspective is such that the spectators can see your show to good advantage, then try a between-halves marching show. Incidentally, the best time to put on the show is between halves' not between games. The first team will want the between games time to warm-up but at half-time the teams usually go to the dressing rooms. Between games is the best time to do some band-cheering section novelties both of the yelling and singing type.

If your gym is of the combined stage-gym type then feature your twirlers at some of the games. They will, of course, keep in much better practice if they have a constant stream of public performances.

Northern Indiana Schools Lead the Way

Some of the hysteria of that famous "Hoosier hysteria" so prevalent this time of year is no doubt coming from the school band in many of those basketball playing Indiana towns.

Winamac, Frankfort, Valparaiso, Milford, Syracuse, Albion, New Haven and Elmhurst and Central Catholic of Fort Wayne are all schools that are boosting the school spirit and gaining good-will for the band by featuring half-time shows at the basketball games. The Catholic school band in Fort Wayne has created quite a widespread interest by their neat band shows.

Dick Guthier and Central Catholic H. S. Basketball Band
For 6 years Fort Wayne Central



Columbia City, Indiana, High School Band wins Indiana State Marching Sweepstakes prize for 6th consecutive time, holders of 1st in concert and marching since 1934. Left to right: Robert Welty, Director, Columbia City; George Meyers, Secretary Northern Indiana School Band, Orchestra and Vocal Association; and Charles Byfield, President, Northern Indiana School Band, Orchestra and Vocal Association.

Catholic band has featured a 10 minute half-time drill that keeps the fans in their seats instead of going out for a smoke or coke. Dick Guthier, the versatile band director, and his staff of student assistants have dreamed up some real extravaganzas. In fact, the famous Zollner Pistons pro team has been featuring Guthier's 32 piece show band. The concert band of this school numbers 60 and consistently wins firsts in concert playing at the annual festivals. The department is well-balanced in all fields, having a good orchestra and choir.

Most of the basketball show bands have adopted the white tennis slipper or "sneaker" as the standard gym floor marching shoe—thereby protecting the usually well groomed floor—and the

white footwear adds a dash of color and emphasizes the footwork.

The Culver, Indiana, high school band welcomes the basketball season and the chance to march, for, as Dick Bowles, the band director, points out, it gives them their only chance to do some precision marching inasmuch as the small school does not play football. Bowles, as many of the band leaders have done, has evolved a sort of formula that is followed for each show; there is a fanfare, entrance spectacle, letter or formation for visiting school and its song, vehicle for the Culver twirlers, a novelty, and the traditional Culver monogram. Bowles'



Mr. Guthier and officers' staff use the blackboard before mimeographing copies for the 32 piece Central Catholic High School Band of Fort Wayne.

entrances are always varied and aimed at eye-appealing wheels, criss-crosses, etc.

Joseph Judkins Pioneered

Joseph Judkins of Milford, Indiana, seems to have been one of the pioneers in the area in basketball marching, having staged shows there for over 12 years. Some of his best shows have been taken from song titles; Shine On Harvest Moon suggested a crescent moon and vocalist on the PA; Grandfather's Clock and Time Goes By made good background for a clock with moving hands; the New Year's game featured Father Time and the little New Year (in the bell of a sousaphone) and Auld Lang Syne; heart formations and sweetheart tunes were used at Valentine's time; the Christmas tree formation was made with colored lights to Christmas melodies during the Yule season. Judkins also uses quite a bit of band-singing with his shows.

If you have a suitable gym, if you are looking for another feather to put in your cap, if you want to pep up your band, if you want additional backing from the community, try marching at the basketball games as these northern Indiana bands do. You will find that it "pays off."

authentic



The band forms the traditional closing Shamrock formation while playing the school "fight" song.

Precious Experiences of a

First Year MUSIC Teacher

As Enjoyed by

Roger E. Jacobi

Tappan Junior High School
Ann Arbor, Michigan

● The students moved into the junior high school auditorium for the school's first all band concert assembly. A few minutes earlier the students had been in their advisories where they received programs which had been made on the school's duplicating machine. The program of numbers was on the first page, Christmas Carols on the next two, and on the back page was the band personnel.

Soon the house lights dimmed and as soon as the fanfare sounded, the curtains parted and the forty piece band played its program.

The band did a splendid job as the tape recording showed. But few stu-

dents and teachers in the audience realized the problems, work, and planning which went into this concert.

Early Problems

I am an instrumental music instructor and besides having this junior high school I also have three grade schools. Instrumental music is started in the fourth grade and nice sounding orchestras are developed from the fifth and sixth graders. In the mornings I work at a grade school and then start to work at the junior high school daily at 11:00 A. M.

Being fresh out of college and on my first job, the problems at first looked large and many. I was soon to



Roger Edgar Jacobi is the young but highly qualified instrumental music instructor at Ann Arbor, Michigan, Junior High and in three of the city's grade schools. Though a first year teacher he gave a lot of private lessons while at the University of Michigan where he played in the Concert and Marching Bands, was a featured trumpeter on spring tour with them, and made the Rose Bowl. He was a member of the University Symphony Orchestra.

realize that to do a good job, I would have to understand the complete set-up of the school and build upon that.

The school day is divided into seven periods, the seventh being the advisory period. This is the period when both band and orchestra meet. Before this year, activities such as Boys' Captains, Visual-Aids, etc., were held at different times of the week during the sixth period. The result was many conflicts between the musical groups and the other activity groups.

This year the school developed a new system. They put all the activity groups on Tuesday during the sixth period. This move had two important results. It removed all conflicts between the activity and musical groups. Also, since the activities are all at the same time, different students are leaders in each activity group instead of just a few people being leaders in most of the activities.

Since the band and orchestra meet at the same time, full band only meets on Monday and Wednesday. On Thursday, the main winds leave to attend full orchestra rehearsal. Friday is reserved for the school's assembly programs.

Organizing the Band

The time prior to the opening of school was spent organizing the material with which I had to work. The library had to be straightened and the



The health clinic provides a good quiet spot for Jerry Waxman and Ellen Press.

equipment checked. Then a check was made with one of the students to see what numbers had been done the past few years so as not to repeat.

Neither I nor the school had a list of the band membership. After the first meeting came the task of locating any students who had failed to report or who might have been absent from school.

Attitude

My first concern with the band was to change their general attitude. In the past three years the band has had three different directors. As a result, there has not been a feeling of complete organization through the years. To correct this discipline problem, I decided to put myself on a level with the children and to make friends with them. For those students who were too active, I would first send them back to their advisories. If this did not improve their discipline, a lower grade and a call to their parents corrected the situation.

Class Lessons

As a requirement for the band the provision was made that the students take either private lessons or class instruction. It was necessary to check the schedules of the students and put their free periods on a master sheet. From the master sheet it was possible to group homogeneous instruments together and then types of heterogeneous instruments. All scheduling had to be done during the fourth period which was arranged for the music department.

This only took care of the advanced people. For the beginners, a schedule during the noon hour was arranged. The students take fifteen minutes to eat and then have a class lesson of the next thirty-five minutes.



Putting the last touch on their trio are Bob Olsen, Bill Waltz, and Bobbie Wells. They are in the boys' locker room.

All work must be done during the school period because of the nature of this democratic and progressive school. It must always be remembered that student lives in a junior high school are very active lives. This is a tremendous period of exploration and examination by the students. They are at a stage when everything interests them and they will try their hand at every activity. Because of this it becomes necessary to stay clear of other possible activities such as school sports.

Rehearsal Space

Another major problem was that of rehearsal space. The student population has outgrown the size of the school but in two years we plan to have a new school. In the meantime, provisions had to be made for re-

hearsal space. For the full band we have the use of the auditorium. But for class instruction we use the health clinic, either the boys' or the girls' locker rooms, the metal shop, and the paper baling room.

It takes a little longer to start class because we have to transport all our equipment. However, the music classes are alone, undisturbed, and are able to get a lot of work accomplished.

Rehearsal Time

All this means that the most must be made of the available rehearsal time. It was necessary to make it clear to both the students and fellow teachers that the sixth period was reserved for band and orchestra on Monday, Wednesday, and Thursday. Every student must be present at every rehearsal and no student is excused for any activity, test make-up, or study hall. If a student is absent from a rehearsal but not from school, he is required to make up one hour after school. If a person forgets either his instrument or music, he must go home after it even if it takes the whole period. With this rule the student does not forget his instrument very often.

On Thursdays when the first chair winds are gone in every section to the full orchestra rehearsal, various tactics are employed. If a concert is near, work is done on the weak parts of the program. But to make the most of this time, we work on producing new leaders. That is, the personnel is rotated so that every person has a chance to sit in the first chairs and play the solo parts instead of always playing the second and third parts. This time also affords an excellent opportunity to

(Please turn to page 39)



Being in the shop does not stop the practicing of Jan Mangan, Dick Westphal, Mike Berg, and Keith Lepard.



These three spirited trombonists, members of the K.S.U. Womens Band, are left to right: Joyce Conkle, Alice Weller, and Jean Caricofe.

TWIN BANDS OF KENT

Their Fascinating Story by

Roy D. Metcalf

Director of Bands
Kent, Ohio State University

● This article is concerned mainly with a plan which utilizes both men and women in the band program in colleges and universities, and also to achieve a novel and more interesting program for both marching and concert bands.

Our high schools offer a more democratic band program than some of our larger universities, since both boys and girls are used in the concert and marching bands, but when these girls enter college they are often surprised to find that the band program is usually "a man's world."

Tradition has decreed that a marching band is a military organization for only men and many band directors have held rigidly to this plan. Even some of our smaller universities and colleges have followed this tradition or are dreaming of the day when this plan can be inaugurated. Some college band directors feel that it places their groups on a high or more matured plane to exclude girls. The whole idea is undemocratic.

Which Plan and Why?

The band director has one of three choices in organizing the band, (1) the mixed band (both men and women), (2) the all-male band and, (3) the twin band plan (women's band and men's band).

Most directors are forced to select the mixed band plan due to the limited number of music students in the

school. During my high school experience and the first ten years of my college and university experience as a band director, I was forced to make that choice due to the reason given above.

I would continue to use that plan under similar circumstances. For two years I had a men's marching band of over 60 members. Eight years ago, we decided to use the twin band plan. The administration, student body and music faculty are convinced that it is

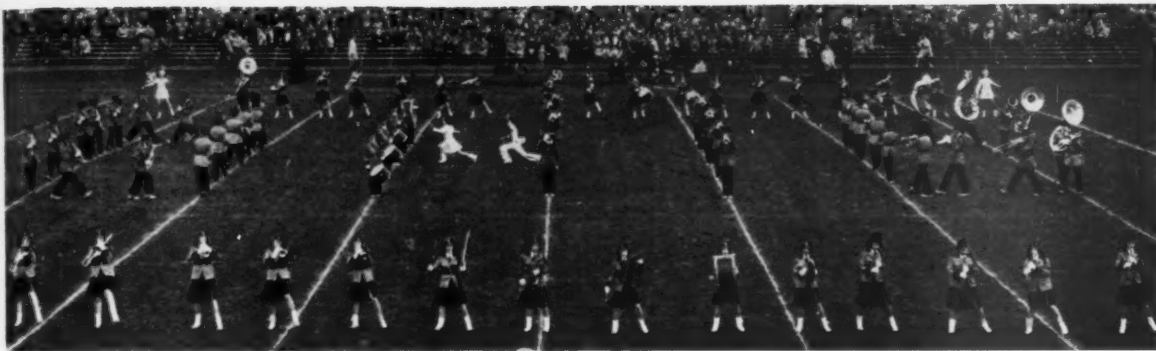
the best plan and we intend to continue using it.

Reasons for Using the Twin Band Plan

(1) We believe it is more democratic and gives both men and women valuable experience in marching and concert bands. We offer the same opportunities to both sexes in music education. If women are to be used as band directors in high schools, they should be allowed to participate in college marching bands.



"K" may stand for a lot of things but nothing so much like Kent. It is the traditional K for Alma Mater combining the Womens and Mens Bands in a night spectacle. The smart precision of this formation appears too good for anything but a dress rehearsal. But it isn't. It's the real McCoy and is complete proof of the arguments presented by Director Metcalf in the accompanying article.



This is the kind of an action shot of the two bands that makes the narrator grope for words. The Mens Band is performing an action formation of the word Ohio while the Girls Band gets in a few tricky dance steps downstage. This is an interesting daytime performance in contrast with the night picture accompanying.

A young woman physician, studying in a large university to be a teacher of instrumental music, asked the director to allow women to participate in some way in the marching program and her request was ignored by the director. Is this girl receiving adequate music education? Probably her director thought that women are not capable of being good high school band directors. A band director in a large city system has said on several occasions that his toughest competition and nemesis is a woman band director.

(2) We believe that the appearance of twin bands is decidedly better. Goldilocks in male attire is not usually a pretty sight, but Goldilocks in a majorette uniform is quite another picture. Let us compare the appearance of a mixed band with the twin band. In most mixed bands, one finds a military masculine uniform used in a most unbecoming manner. The appearance of long hair versus butch haircuts, feminine body movements versus masculine body movements, high heels versus low heels, give an appearance which detracts rather than adds to the organization. Women in feminine attire and men in masculine military attire in separate organizations present a more attractive picture.

(3) It is more interesting and colorful. An outstanding marching band director admitted to a group of band directors that he got ideas for staging a band show by analyzing circus showmanship. Let us apply this to a football show. The big circuses offer three rings of acrobats at one time, the spectator has the choice of watching the most interesting from a choice of three acts.

The twin band plan plus majorettes offers a similar varied entertainment. Variety is an important point to consider in a band show. Most band shows are too slow and have entirely too many slow and uninteresting movements for the spectators. A Cleveland News Critic, December 11, 1948, rated

our twin band show "Best by a mile" of all collegiate football band shows in Cleveland in 1948. No doubt the critic was impressed by the fast moving twin band show because it was more colorful and interesting to watch as well as the precision movement of the players and the synchronism of the two bands.

(4) The two separate organizations have a very wholesome effect on each other. The members of each group take great pride in trying to outdo each other. This competition has a wholesome effect on musicianship, marching, cadence, discipline, and ac-

complishments.

As an example of one of the above points, when the men entered the field and halted, the women would invariably make their entrance with a snappier cadence. The result would be a tendency to make the cadence animated.

(5) Organization of twin bands make it possible to use one band on such occasions as military parades, Armistice Day, pep rallies, etc.

These bands can also be divided into two or more pep bands and in this way the many requests for band music can be filled without overworking the band

(Please turn to page 33)



The Flute and Piccolo Section of the Womens Band is what the old-timers used to call "something to write home about." And that was regarded as a very flattering commentary. The girls names if you must know are in order as they appear: Margaret Breth, Donna Jean Fullerton, Corrinne Morris, and Frances Stone.

"Most **IMPORTANT** of all are the

LITTLE THINGS

in **MUSIC**"

You'll Love This Philosophy as Presented by

Anna Lee Hite

Director Hampton, Virginia High School Band

● Following the Virginia State Music Festival last Spring, a conference was held with the Band and Orchestra Directors by the Judges. One of these Judges, Dr. Frank Simon, Director of the Cincinnati Conservatory Band, made this statement, "It is the little things in music that are so important." That remark impressed me so very much, it has become a mental theme in my every class and rehearsal.

We, as Directors, are apt to become careless by virtue of the fact our Bands are each year becoming more and more like production in an assembly line. Football season, Concerts, Community programs, Festivals and School Assemblies are rapidly increasing to the extent we barely have time to teach our students the difficult technical and rhythmic spots in all the music they must prepare for these programs. It is true students should be fairly well schooled in rhythm and notation by the time they enter Senior High School. However, what about Junior and Elementary schools without teachers and facilities to teach Instrumental Music? The unfortunate teachers training these students in

High Schools are painfully teaching rhythm, notation and key signature. Whether we are in the classification with the fortunate or the unfortunate teacher, we must decide between a Concert Band constructed on publicity and show or a Band that can interpret and portray a composer's composition in the correct manner. If Directors would cut down on public appearances, many more rehearsals could really be used to dwell on the important essentials of music. Thus when their Band would present a concert, it would be of a higher calibre.

Rhythm

Now to visualize a few important factors. How many players actually give a quarter note followed by a rest the correct value? Most are content to play the note, then immediately release it. The same applies to the half note, whole note and other note values. A half note requires two beats—then give it two beats, not one and a half, or one and three quarters. Players on solo or first parts do not mistreat note values as much as the people on the second and third parts. This may be



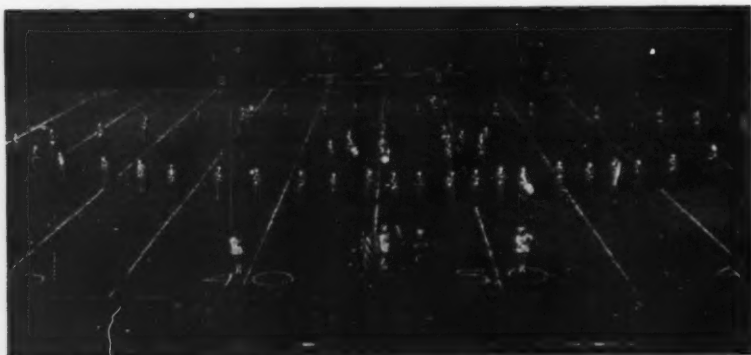
Miss Anna Lee Hite

due to the fact that some of us stress the first players more. Do not forget that the underneath sustaining parts are just as important, if not more so, than the first. Regardless of how smooth the melody might be, the ensemble sounds choppy if the individuals who play the accompaniment or sustaining chords, fail to grant these full value.

In my visits with various Bands during their rehearsal periods, I have heard Directors use this statement about the dotted eighth and sixteenth, "Hold the dotted eighth and skip over the sixteenth quickly." That is exactly what the student does. The dotted eighth is held longer than the sixteenth, but don't overlook the fact that the sixteenth is as important as the eighth and should be heard. Every note is important whether it be an eighth, sixteenth or thirty-second note. The same pertains to a group or several measures of sixteenth notes—each one should be heard clearly and distinctly. Hanging through a rest is a common occurrence. If one player fails to observe a rest, an entire section is ruined. This leads to the release of tones. The abrupt way in which many young players release a tone could easily give the Director a bad case of indigestion. Players should be taught to visualize the end of a tone as round, leaving the impression at times to the listener that the tone is still being produced.

Tone

From the time a child first begins on an instrument, quality of tone should be foremost, especially for woodwinds. I use woodwinds as an example because Directors seem to have more difficulty acquiring a good tone from their woodwind section. When a player reaches high school and still



1948 Marching Band of seventy members with brilliant red and white uniforms, drum major, three majorettes, color guards and a seven-year-old mascot. Some outstanding formations the Band has made this school year were the clock formed of Roman numerals with the hands revolving, also the bicycle with wheels revolving and moving down the field. This particular formation is a football with the letters 48 inside.



Edward R. Stettinius, Jr., former Secretary of State, presents to Miss Hite the trophy as winner in 1948 Virginia State Music Festival held at University of Virginia, Charlottesville. Mrs. Randolph Catlin, president of Virginia Music Festival, looks on. The Detroit Symphony Orchestra is seated in the background.

hasn't a clear conception of what his tone should be, I recommend that the teacher play some recordings of an outstanding instrumentalist. Technique is important and should be developed, but not before tone. Clarinet players are inclined to play light in the chalumeau register and force their high tones. Low tones of the clarinet should be of a rich, round and firm quality. Never play ### in the high register. Tone and intonation is lost if this is done. Quite frequently arrangers will give clarinet players an eight note accompaniment behind a cornet solo. Try to keep that accompaniment below the solo. If it is written too high, it would be well to take the clarinets down an octave to eliminate a piercing quality. Then, too, the solo could be heard better and not have to force his tone.

Articulation and Interpretation

Players through misunderstanding

or carelessness imagine a job well-done when the correct pitch is produced. They never stop to consider how that tone is to be played, and at times, neither does the director. If staccato, they play legato; if legato, they play staccato; if tongued, they slur, etc. The excellence of a Band performance depends in large measure on the observance of these minute details. Why do we continually let students get by playing just any way? Some are limited to rehearsal time and as previously mentioned, have just too many things to do. If he is permitted to make a mistake in articulation once, he will repeat the same mistake, only probably worse. Ensemble is more difficult than solo work for this reason. In ensemble, the player must consider the entire group. He knows that if he doesn't slur when indicated, he will jeopardize the effect his fellow players are trying to

achieve. If incorrect articulation is used in solos only the player is concerned; in ensemble the entire group is affected.

A Conductor is responsible for the interpretation of a musical composition. Should the child have musical ability enough to participate in your group, then the expressive desire is there. Every possible means should be made to transfer that desire from you, the Conductor, to the instrumentalist. Remember you receive what you give in any organization.

If any of your players were to attend a concert and experience no emotional reaction, they would soon realize the extreme importance of good interpretation. Help them to be critical of their own work and that of other performers. This is one of the best ways to teach discrimination and achieve finer standards.

One other point, however trivial it may seem, is the matter of posture. While attending a recent concert, I saw the Band's solo cornet player slumped in his chair, legs crossed and his left hand held the instrument by the bell. My reaction immediately was of wonder and disgust. No instrumentalist can possibly play with any degree of ability when his posture is incorrect. Phrasing, tone and breath control depend on good playing position.

The points that have been previously covered are far from exhaustive, and they do not cover all possibilities. No attempt to form any definite solution to these problems has been made. As Directors, we should take time to correct students on such important musical values incessantly. They must be demonstrated and repeated time after time. Never cease to strive for these small points that are intended to stimulate the thinking of Band Directors.



Hampton High Concert Band composed of seventy-two members. They performed their mid-winter concert on January 21. This is a snap picture after they finished playing an overture.

Are You Looking Ahead for Opportunities to

"WORK Your Way Through College?"

● **ALTHOUGH THERE HAVE BEEN NUMEROUS STUDIES** of the origin, performance, and composition of American popular music, little has been written concerning the current usages of this type of music in the educational institutions of the United States. That popular dance bands play an important part in the entertainment and recreational programs of many colleges and universities is a well known fact.

More and more schools are incorporating dance bands as part of their musical program in connection with their recreation and college promotion activities.

Until June '47, there had been no systematic survey and codification of the various usages of these college dance bands.

This project was undertaken last

You'll Get Ideas from this Survey, by

Charles Lee Hill

Asst. Prof. Music Education

Sam Houston State College, Texas

year as a subject for a Master's thesis by J. W. Johnson, at that time a graduate music major at North Texas State College, Denton, and now on the music faculty of Wharton County Junior College, Wharton, Texas. (A survey of high school dance bands in Texas is currently being conducted by Clarence Lambrecht, band director of Carthage, for his Master's from the Univ. of Texas.)

A brief digest of Mr. Johnson's survey should prove of interest to stu-



Mr. Hill takes the dance band seriously. This practical, salable medium is to him the bread-and-butter of school music education.

dents and music educators who read SM. Here are some interesting facts and figures for the record and for future reference.

Questionnaires were sent to 250 colleges and universities with 152 submitting answers. Over 60% responded and is an indication of the amount of interest with which the subject is regarded by college music educators.

The first question was, "Do you have any dance or stage orchestras?" Below are the results of this question:

Results of Question No. 1

Yes 100
No 52

Number of Dance Bands on Campuses
52 have one

18 have two

23 have 3 or more

7 have an unknown number

(Please Turn to Page 38)

Buffet

Fit companion to the BUFFET
Modern...Absolutely New...
Without question the world's
and finest saxophone...

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TENOR
BARITONES**

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...OR WRITE TO...

**PERFECT INTONATION!
SUPERB WORKMANSHIP!
DROP-FORGED MECHANISM!
UNEXCELLED TONE QUALITY!**

Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College

Address all Correspondence, Choral News, Announcements, Pictures to Dr. Swift, 379 Main St., Oneonta, N. Y.

High School Conducting Courses

Since 1932 some high schools in the country have offered courses in conducting. The need for qualified conductors is felt in almost every community. Each church needs some one to lead its choirs and also its congregational singing. Most communities have a lack of trained individuals for this task. When it was found that two members of the senior high school choir were serving in this capacity, it seemed wise to offer a program in Conducting as a part of the high school music offerings.

At the present time there are several text books which might be used. In 1932 none were available. As a result, a course was made up closely following the work offered in most of the colleges. Starting with a brief History of Conducting, the course continued with the standard baton motions, responsibilities of the conductor, building programs, brief explanation of instruments and voices, and a great deal of daily conducting with the class forming the performing group.

One of the benefits of the course, perhaps the greatest one, was the ability of the student conductors to follow. When a student has conducted, he makes a much better follower. He has been in the drivers seat and knows how it feels to have a group which does not follow. His conducting experiences make him a much better musician for the rest of his life.

Conducting used to be a feature of the National Competition Festivals. There were many more instrumental student conductors than vocal, but there was never a large number in either. Those who did conduct often displayed poor training. In their opinion, all one did was to wave his hands, similar to the motions of a four-year-old child keeping time with the music. A few very skilled students took their

conducting seriously. They read books on conducting. They attended concerts and observed the conductors. To a student who wants to conduct there is nothing like actually conducting.

1. (A functioning music department should offer Conducting even if there are only five or six students who show an interest.) 2. There are so many community opportunities for choral directors. 3. Hundreds of churches across the country do not have trained leaders of their choir programs. Every scout troop should have its song leader. All fraternal groups should have some one who is adequately prepared to lead them.

In many of our schools, Rudiments of Music and Harmony have been "squeezed" out of the program. In the East at least, the drive for Social Studies seems to have crowded Music almost out of the back door of the high schools. One reason for this is

the lack of application of our Rudiments and Harmony classes. These were theoretical subjects—which certainly and most definitely have a place in the music training of any student—but unlike Conducting which produces something tangible from the start, these subjects often were merely "observed" by the school administration. In the schools where Conducting is offered it has not been shown the gate. The need for trained leaders of singing is greater than ever before.

Students—if you are interested in a conducting course why not talk to your teacher about it. . .

Teachers—there are two or three fine books available for the Conducting class. Why not discuss the possibilities with your band, orchestra, and chorus members. Most conducting work is usually devoted to the choral field as it is easier to build a balance of parts for class work . . . but the course should be offered for instrumental as well as vocal students. This is a definite contribution to the community program and each school should make the most of it.

Fundamentals of Music Education

Within the past two weeks we have heard two of our leading radio commentators take time out to explain their personal situation as it applied to their reporting. ONE individual had been branded a communist merely because he mentioned one characteristic of the Russian people which he admired. Another had been criticized because he had taken a stand opposing our national policy.

At the same time, two editors of metropolitan newspapers came out with their personal objectives . . . stating what they believed was their task as reporting.

The idea has appealed to us for all too often we fail to make ourselves clear in our editing.

1—Music should be offered in all schools for everyone. If it is possible to do so, such instruction should be offered free of charge. This should include both vocal and instrumental music . . . vocal music because it should appeal to all children irrespective of their ability to purchase an instrument . . . instrumentally to all children where instruments are provided or where the child is in a position to purchase one.

(Please turn to page 18)

Most of Them are NOT "Monotones"

Declares E. E. Williamson
Hinsdale, Montana

● **CHECKING INDIVIDUAL VOICES**
has shown that most of our "Monotones" are children who start with dormant singing ability handicapped by low and limited vocal range. This observation has been the starting point for dealing with the monotone problem in our elementary music classes.

Co-operation between classroom teachers and the music teacher is an important factor in efficiency. Each regular teacher accompanies her group to the music room for a daily twenty-minute music period. Since all the grades are under one roof this is accomplished easily. All necessary equipment is kept in the music room, eliminating the confusion of moving such items as a phonograph or rhythm band set; space is available for marching, playing musical games, or engaging in other rhythmic activity. The classroom teacher handles details such as seating or standing arrangements, and when a small section of her class receives special attention she watches over the others, preventing discipline worry.

At the beginning of the year, or even after a vacation, each class can be divided into three general sections:

1. Pupils with high, clear soprano voices, capable of singing standard grade school material easily.
2. Pupils with uncertain range, able to sing accurately only from middle "C" to "A" in the staff.
3. Problem pupils. Some have voices that "wander," alternately high and low with no apparent control. Some are unable to change pitch or make a really musical tone, merely grunting or making guttural noises when trying to sing.

The class is not separated into smaller groups all the time; the entire unit participates in any activity such as rhythm work which all members can do at once. For singing periods each group receives attention for a share of the time. Embarrassment of

the "monotones" by adverse comparison or by any implication of being slow or below average is strictly avoided. They are told simply that since their voices are lower and have less range than the others they need to work by themselves and sing songs in their present range, which may expand in the future.

Section one offers no problem except to prevent impatience and inflated ego. Pupils in section two seem to have a potential range as great as those in the first section, but will start chanting without definite pitch if forced to attempt songs having many notes at the top of the staff. They are started with songs covering less than an octave, transposed into an easy range. Usually putting a melody down a third or fourth will eliminate the high "D, E, F, G" notes found in many tunes published for children. Care must be exercised in picking a number that will not have a few notes too high in the original key and a few too low if transposed.

Choosing enjoyable material in the children's range builds their self-confidence and provides motivation for further work. Increasing their range is accomplished by trying new pieces with a few higher notes over a period of time, and doing occasional vocalizing. Going rapidly up and down the scale by humming or using "ah" or "loo," or by singing scale syllables and numbers, will frequently take voices beyond their apparent limitations. There may not be an immediate carry-over into singing the words of a song using high notes, but if the high possible range is present though undeveloped, the problem of development is mainly one of patience. After a few weeks most of the pupils in this group can be combined with section one; placing the accurate singers in the rear carries most of the less certain ones on correct pitch.

Pupils in section three usually lack both ability and desire to sing. Part of the problem is to give them the experience of feeling enjoyment and accomplishment. Considerable individual work is necessary with members of this group.

A child whose voice wanders can

The child who seems unable to make a musical sound with definite pitch requires both coaching and coaxing. If singing even the simplest rote song appears impossible or embarrassing, he is asked merely to hum. . . . If he can hum one note, then he can hum two; if he can hum two, he can soon increase his range by another tone or at least a half-tone. As soon as he can cover a range of four or five tones he is started on simple rote songs transposed into his own range; from this point less individual and more small group work will be practical.

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Every Christmas when the joyous emotions of that season embrace us we wish so sincerely that they might remain in our hearts through the year. For those of us who have achieved a measure of success in that desire it is not too late to publish this lovely picture of the Elkhart, Indiana, High School Choir, Mixed Chorus and Girls Choir so beautifully arranged in this Noel stage setting. But you will have to imagine, and we are sure you can, how beautiful were the voices as they sang under the talented direction of William Gowdy. The Choral presentation was accompanied by the Elkhart High School Symphony Orchestra conducted by J. Frederick Muller who also conducts the Symphony Band of that eminent school city. The Christmas concert from which this heartwarming photograph emerged was held late in December.

generally be put with section one or section two after a little coaching. Vocalizing on rapid scale runs and singing songs using do-mi-sol skips will help bring this voice under control, so that placing the child in front of accurate singers or surrounding him by those who stay on pitch will encourage matching tones.

The child who seems unable to make a musical sound with definite pitch requires both coaching and coaxing. If singing even the simplest rote song appears impossible or embarrassing, he is asked merely to hum.

The speaking voice suggests an easy pitch, usually middle "C" which is sounded softly on the piano. If the first attempt is some other tone, the pupil is not asked to try to match the instrument; instead, he is encouraged to hold a steady tone, and this note is located on the piano. Then he is asked to hum up and down one or two tones. Humming has proved the quickest and surest method

for achieving first a recognizable steady pitch and second a change of pitch. Syllables, vowel sounds, or simple rote songs which will be useful later, seem confusing at first; but the most self-conscious little boy will at least try to hum a single note, concentrating on the problem of making a tone with a steady pitch.

If he can hum one note, then he can hum two; if he can hum two, he can soon increase his range by another tone or at least a half-tone. As soon as he can cover a range of four or five tones he is started on simple rote songs transposed into his own range; from this point less individual and more small group work will be practical. An enjoyable routine is to start with the better singers, having them sing old and new songs both difficult and easy, following with the other group or groups trying as many of the same songs as can be transposed into their range.

Results from the work discussed above have been steady though not spectacular. A few pupils who started as pitchless monotones began singing in tune within a few weeks after school began. A few still begin every week unable to carry a tune accurately. But in all cases there has been progress, whether slow or fast. Not much is accomplished in a single day or in a week. Especially in the first and second grades a few minutes may be all that the child can use consecutively; work must be carried on patiently over a long time. It cannot be plotted mathematically and conducted according to a strict schedule, since music is an art subject to the influence of moods, personalities, and psychological conditions. On some days the most doubtful children will sing in unison with the accurate ones; on other days many of the usually reliable ones will seem to have lost all sense of pitch; but in general there is weekly improvement.

Here Are the Answers to the Questions You Ask

The following have been selected from letters which have been received.—Ed.

Q—"My father who is a college professor does not want me to enter the Music profession because he says that Music is not an outstanding field of endeavor. I am interested in Music and would like to be a teacher. What do you recommend?"—C. C.

A—"In some respects I used to share the opinions of your dad. While a senior in college my father who is a Medical Doctor, performed a first aid which undoubtedly saved the life of a friend of mine. It suddenly dawned on me that I would never save any lives . . . through my Music. I was considering giving it up when the Dean of my college had a good session with me. As I recall his conversation it was something like this: 'It takes all kinds of people to make a world. As our civilization grows older we will have many different types of work. Through your Music you contribute to a World Culture of Music, you bring pleasure into the lives of hundred of people, through your compositions and your radio programs you reach thousands, you bring smiles to the faces of boys and girls who delight in singing, you deal with the emotional rather than the physical . . . but both are important . . . I am not sure that this will aid you.' I believe that more than any arguments which I might give are those which you yourself will have. If you love to work with boys and girls, if you enjoy music '24 hours of the day,' if you do not mind working hard—often spending hours out side of school as well as in it, if you feel the urge to teach through your music . . . then, God bless you, you will be a music teacher no matter what anyone says—because you cannot help yourself. Music is your life."

Q—"In your articles in the SM you have stressed reading. Why do you do this? Most radio singers are poor readers?"—H. D.

A—"I am not sure that most radio singers are poor readers. It is true that a large number of crooners sing music 'other than it is written' but

having seen some of the finest radio choirs work out, I believe that they are better than average readers. A soloist who does a 15-minute show each day for any length of time, has to be able to read. A soloist who sings some of the difficult arrangements often used these days on the air, has to know how to read and read accurately. Listen carefully to any good radio show and note the modulations from key to key—often a complete change of notation—with the soloist leading the way. Small ensembles on the air require unusual readers. Listen to the one voice 'riding the added sixth' . . . get a copy of some radio music and TRY AND SING ANYTHING EXCEPT THE MELODY. This is not easy—for that reason we have so few good groups. The student who learns to read well while in elementary or high school is preparing himself for WHATEVER MUSICAL OPPORTUNITIES may come to him."

• • •

Q—"I am a stenographer, high school graduate fourth in my class. I took considerable music in high school and now that I have been working for two years I find that I would like to continue with my music. I am 19, have a little money saved up towards my costs. I shall have to largely support myself in college. Would you advise me to be a music teacher?"—H. N.

A—"By all means. Most colleges offer an opportunity for a well trained stenographer to earn a part of her tuition while at college. Also, many colleges offer scholarships . . . usually given after an audition. Your age is certainly not against you. There are many older students than you who are starting on a music education career. I suggest that you start to get in practice on your musical instruments. Write to several good schools and get catalogs of courses. Find a school which will offer you some student aid in exchange for your stenographic work. From then on, it is up to you."

(It will be our pleasure to continue this column in each issue of THE SCHOOL MUSICIAN as long as our young readers are interested in writing us.—Ed.)

Fundamentals of Music Education

(Begins on page 15)

2—Music courses in our schools should be functional. They should be built on the great music of the Masters. The major emphasis should probably start with the Classical composers (few young people become well acquainted with the composers before this time) and extend through the Romantic and into the Moderns. Because we are Americans—we should do something with American music. We should encourage our contemporary composers by performing their works. Our students should perform at home and in the community with the same standards of achievement which we have in our schools. As the majority of people have some church affiliation, it is recommended that the talented music student find an outlet for musical expression in their church as well as their school. The school should cooperate with the community, the home, and the church whenever possible by providing music on loan, musical entertainment, and a general interdependence. Care should be taken, however, that the school program never interferes with that of the professional musician who makes his living from providing entertainment.

3—The ultimate goal of all teaching should be a national music culture. . . a program which enlists the boys and girls from one coast to the other. The love for good music is a part of the American heritage to which every child is entitled.

4—The school music program should carry over into a professional experience for those few music students who will take it as a life work. In this connection the school must offer some standard music which has been proven to have lasting characteristics. It should offer radio opportunities and concert programs. It may go so far as to encourage dance orchestras and swing choirs.

5—The complete future of American music rests within the hands of the music teachers of this country. Our task is a large one but it is a glorious challenge. We are a great musical nation but "it doth not yet appear what we shall be" for with each generation we move toward more and better musical attainments.

Calif. Promises No Snow When Big Western Music Conference Comes in April

Sacramento, Calif.—Some big names head the list of those who will be here for the Western Music Conference April 10-13 according to Amy Grau Miller, president of the event. Among them are Clarence E. Sawhill, Director of Bands and Associate Professor Music at the University of Southern California, who will direct the conference band. Mr. Sawhill is well known to school bandmasters particularly of the middlewest for his fine work at the University of Illinois under Dr. Albert Austin Harding.

Directing the conference orchestra will be Stanley Chapple, now director of the School of Music, University of Washington at Seattle; and the conference chorus will be under the baton of Peter Wilhousky, who is famous for his splendid choral arrangements and his work as a festival director and adjudicator. Mr. Wilhousky came into special prominence at the biennial conference held in Detroit last spring.

The conference band will probably include the following instrumentation: 16 flutes, four oboes, 40 clarinets, six bass clarinets, six alto clarinets, six alto saxophones, four tenor saxophones, two baritone saxophones, four bassoons, six baritone, ten cornets, eight trumpets, ten horns, ten trombones, six tubas, four string basses.

No. Car. School Musicians Will Play to Big Batons

Charlotte, North Carolina—The convention of the American Bandmasters association coming here in March will bring to the music lovers of this vicinity two of the finest band concerts they will ever have heard.

Every celebrated bandmaster of this association will conduct at least one number during these two concerts. The three best High School Bands and the three best College Bands in the state will perform. These include Caroline, Duke and Davidson college bands, and Greensboro, Charlotte (Central) and Lenoir high school bands.

Had Experience Building Band Shell? Give Advice

Lead, South Dakota—This city is planning the construction of a band shell and hopes to complete it this coming summer according to information received from Henry P. Elster of the Homestake Mining Company.

A rather complete article appeared in the June 1941 issue of The SCHOOL MUSICIAN giving architects plans for a modern type of Band Shell, not too expensive to build. Mr. Elster will welcome information from band directors or school superintendents who have had experience with all of the details of constructing a good band shell. It isn't as easy as it looks.

Home Coming



Three former members of the University of Michigan Marching and Concert Bands returned to the campus as high school band directors for the Midwest Conference on School Vocal and Instrumental Music. Shown in a conference with Jack Lee, (second from left) assistant director of University bands, are Charles Hills, Jr., Fowlerville high school; George Morham, Mason high school; and Roy Swift, St. Johns high school.

Approximately 2,000 music educators from Michigan, Indiana, and Ohio attended the conference which is held annually at the University of Michigan.

Seminary Changes Plan

Williamsport, Pa.—The institution formerly known as Williamsport Dickinson Seminary and Junior College has been changed to and will hereafter be known as Lycoming College.

The Preparatory Department has been discontinued. Hereafter the institution will operate as a four-year Liberal Arts College with authority to grant Baccalaureate Degrees.

Arkansas Sets Agenda for All State Clinic Events

Alma, Arkansas—Mr. J. Raymond Brandon, President of the Arkansas School Band and Orchestra Association announces the dates that the state and district clinic committees have scheduled for the 1949 band program in Arkansas.

ALL STATE CLINIC (Chairman A. F. Lape, Little Rock, Ark.) February 24, 25, 26, at Arkansas Polytechnic College, Russellville, Arkansas.

DISTRICT CLINICS

(Junior and Senior High School)

Southwest (Chairman Ruel Oliver, Nashville, Arkansas)

Senior Division—February 4 and 5, at Arkadelphia, Arkansas.

Junior Division—February 11 and 12, at Malvern, Arkansas.

Southeast (Chairman L. E. Crumpler, Camden, Arkansas)

Senior Division—January 21, at Camden, Arkansas.

Northeast (Chairman William Laas, Searcy, Arkansas)

Senior Division—February 4 and 5, Jonesboro, Arkansas.

Northwest (Chairman R. W. Willis, Fayetteville, Arkansas)

Senior Division—January 21, Fayetteville, Arkansas.

Junior Division—February 19, tentative, Springdale, Arkansas.

The clinic phase of the ASBOA music education program has been so successful for students in Senior High School that at their annual meeting the members of the association decided to try a similar program for students at the Junior High School level. At the state clinic, the model after which the district clinics usually follow, two symphonic bands of 100 members each are organized from high school music students over the state selected by our clinic committee from those students recommended by each director in the state. An outstanding person in the band field is invited.

LENOIR IS ON THE MARCH TO CHARLOTTE



When the members of the American Bandmasters association convenes at Charlotte, North Carolina, in March the Lenoir High School Band will perform one of the concerts under their famous batons. Here you see the Lenoir Band as they appeared in the parade for the Shrine All-Star Football Game in Charlotte early in December. James G. Harper, one of the top ranking members of the A.B.A., is the founder and present director of this band.

Northwestern Band Outdoes Show Kingdom in Rose Bowl

Evanston, Illinois—He showed the greatest show producers in the world what a Gridiron Band Show is like.

That's right. When Glenn Cliffe Bainum, International Ringmaster of the football band production, took his hundred-and-a-half Northwestern musicians to the New Year's Rose Bowl Game in Pasadena, California, he stood precedent on its ear and gave them a production that was colossal, stupendous, and all the things Hollywood has talked about for so long and never really knew what they meant. Against editorial good-taste may we give you, in part, a local eye-witness unbiased opinion of what he saw. Prescott Sullivan in the San Francisco Examiner wrote:

"There's always going to be some doubt as to the validity of Northwestern's 20-14 win over the California football team, but Northwestern's band certainly came away from the Rose Bowl a clear-cut victor.

"The moment the Northwestern band, 140 strong, entered the stadium, one knew that its contest with the Cal band would have but one outcome. The Northwestern band looked all over a winner from its deepest throated tuba right down to its squeakiest piccolo, and from the start it was just a question as to how large the score would be.

"It was one-sided. Too one-sided, we thought. Every one conceded the superiority of Northwestern's band, but did it have to 'pour it on' as it did?

"Poor Cal. It couldn't even call on the moving pictures to prove that it got 'a quick whistle.' The Northwestern band didn't fumble once and the outclassed Cal

bandsmen were left without anything on which to base a claim of 'we wuz robbed.'"

Northwestern's fanfare entrance was magnificent. This was a pre-game spectacle which occupied the entire field and sent sophisticated California spectators agog.

Formations included a kick-off picture, in motion of course; an animated bear for the University of California; and the big block N. U.

Between halves each of the big nine universities were represented by typical formations, playing an excerpt from the school's football song. Movement from one formation to another was continuous.

Having little to say about the game itself California newspapers went all out in praise of Bainum's magnificent show. Unfortunately Bainum's press agents, victimized by local tradition, made miles of motion picture film but not a single still shot. So don't blame your publisher for the lack of pictures.

But the sweetest commentary of all came from the conservative pen of Northwestern's President Franklin B. Snyder, who wrote the director-genius:

"Wherever the Band went on its recent trip to California and back, it made friends for Northwestern. In the Parade it was the outstanding unit. In the Rose Bowl it was—according to old timers—superior in every way to any organization that had appeared there before. We knew it would do its job well, but even so, were surprised and delighted at the superlative quality of its performance. You as Director of the Band have every reason to be proud of it, and the University has good reason to be proud of you."



When these Big Drums boomed across the Rose Bowl Gridiron, Cal knew that her Goose was Cooked.

VanderCook Summer School Has a Piece to Fit You

Chicago, Ill., The VanderCook School of Music have completed arrangements for their six week summer school opening June 20 and closing July 29. The schedule combines into a thrilling summer vacation the two essentials of serious music study and recreation in a city where the opportunities for adventure abound.

On the roster of instructors who will teach this student body of young school musicians are some pretty big names—men and women who really know all the answers. Mr. Lee W. Petersen, co-ordinator of the school is too enthusiastic for this column to quote but he did say to our interviewer "This combines a thrilling music experience with a recreation program headed by a full-time inspirational counselor. Such a program has seldom if ever been equalled, at a fee that is well within the reach of every high school student or graduate."

Fifteen interesting classes have been planned for these high school students. Mixed Chorus, Band, Student Conducting, Music Appreciation, Organization and Administration for Student Assistants, Fundamentals and Theory, Harmony, Popular Dance Band for both Instrumentalists and Vocalists, Marching Band and Band Pageantry, Baton Twirling, Drum Majoring, Flag Swinging, and Rope Spinning.

A full-time counselor will provide a "seven day a week" schedule for spare time that will correlate a day time program with a thrilling recreation program. With a day schedule of interesting work, evenings, Saturdays, and Sundays packed with picnics, hikes, concerts, sight-seeing tours and trips to the many educational wonderlands of Chicago, the six-weeks' vacation promises much.

Chicago Drum Major School

The Chicago Drum Major School, sponsored by the VanderCook School of Music, offers three different two-week sessions, June 20 through July 1; July 5 through July 16; and July 18 through July 29. Although a dozen different classes are offered, the most popular are Baton Twirling, Drum Majoring, Flag Swinging, Rope Spinning, Student Conducting, and Marching Band and Band Pageantry.

Mr. Petersen, stated that there are Twirling classes for even the most advanced twirler, as well as for the beginner. "Most twirlers, he said, learn many twirling tricks during their two-week session, and go home with a routine superior to anything that they have ever used before. Also, most baton twirlers learn Flag swinging and Rope spinning.

Dormitories for All

Two large dormitories are provided for High School students. All students enjoy home-cooked meals at the new VanderCook cafeteria at reasonable weekly rates.

Mr. Peterson continued, many schools send several students, one school sent ten. Not only do these students have a thrilling vacation; they also become capable assistants, and in many instances instructors.

Students who are interested in either the six-weeks' or the two-weeks' course may now write VanderCook School of Music, 1555 Washington Blvd., Chicago, Ill.

Honor the Man Who Brought Music to Millions

Mr. C. M. Tremaine

New York, N. Y.—To the men who swept in with the dawn of Instrumental Music Instruction in the schools and have watched the rise of the School Band, the name of C. M. Tremaine is associated with precious memories. For it was Mr. Tremaine, then director of the Bureau for the Advancement of Music, who brought the original school band contest up to a national institution and for ten years carried its pyramiding triumphs from city to city until the National School Band association, under the late A. R. McAllister, was strong enough to take over.

It was C. M. Tremaine who foresaw the tremendous future in this new era of music in our schools and it was his tireless and surely unrewarded efforts that whipped reluctant interest into an enthusiasm which has today astounded the world with its marvelous results.

And yet with the founding of this great movement, and the relinquishment of its glories to the leading school bandmasters who followed through, Mr. Tremaine re-

tired from prominence in the school music picture. Although he has been increasingly active as head of the National Music Week development it is probable that relatively few of the newcomers to music education, since 1933, are appreciatively aware of what this pioneer really accomplished in those days when the maintenance of the school band program was really tough going against the "fad and frill" tempest of old-fashioned three-R administrators.

It was the band instrument industry that furnished the cash for Mr. Tremaine's altruistic development of the school band and the men of that industry have not forgotten. The American Music Conference, likewise supported by them, feted Mr. Tremaine at a reception of honor and endearment during their January meeting here. The conference will award to Mr. Tremaine during National Music Week 1949 a citation for his important advice to the cause of music in America, an acknowledgment long overdue.

Ill. U. to Conduct High Music Festival in Feb.

Urbana, Ill.—The University of Illinois will hold its second annual Festival of Contemporary Arts February 27 through April 3, 1949.

The campus musical organizations taking part in the Festival including the 35-piece University Sinfonietta which will play an all-Strawinsky program under the baton of the composer himself, the Walden String Quartet, artists-in-residence at the University of Illinois; the A Cappella Choir and the Women's Glee Club of 40 voices each, and the University Chorus of 120 voices.

The string, woodwind and brass ensembles which will appear in the chamber music programs will be composed of faculty and students of the School of Music. The soloists, Miriam Stewart, Bruce Foote, and Stanley Fletcher, are members of the music faculty. John M. Kuypers, conductor of the Sinfonietta, is director of the School of Music.

Iowa State College Band and Orchestra on Tours

Ames, Iowa — The Iowa State College Symphony Orchestra is taking to tour late in February playing six concerts in the home state. The itinerary is as follows: February 21, Clarion, 8 p.m.; February 27, Atlantic, 3 p.m., Clarinda, 8 p.m.; February 28, Red Oak, 10 a.m., West Des Moines, 2:30, Marshalltown, 8 p.m. Soloists on the tour will be Eugene Hilligoss, cellist and Marilyn Pierson, soprano.

The college band under the direction of Alvin R. Edgar is also doing a concert tour in fourteen towns in northern Iowa and Minnesota. Leonard B. Smith, famous cornet soloist of Detroit appeared with the band on Sunday, February 6.

A Band in Every School, Florida's Plan for 1949

Plans for the 1949 Florida State and District Band and Orchestra Contests were polished at Tampa (Florida) a few days ago in a meeting of the executive boards.

The Florida Bandmasters Association restated its policy of furthering the



Colonel George Hurt, A.B.A., Director of Texas "Longhorn" Band (right above) presents composer Henry Fillmore with a certificate making him an "Honorary Citizen of Texas." The certificate was issued by the Honorable Buford Jester, Governor of Texas, in recognition of Mr. Fillmore's "Outstanding Contributions to American Band Music." The presentation, accompanied by a pair of spurs and a ten gallon hat, was made at the Orange Bowl Game ceremonies in Miami, last New Year's Day.

growth of Instrumental Music Education in Florida Schools. Working on the proven theory that character education is one of the major outcomes of a well organized music program, every effort will be made by the Florida group to see the establishment of a fine, active, band or orchestra in every school.

The major unsolved problem in the Florida school system for the Florida Bandmasters Association to work on is that of the very small school. At the



Here are the boys who will head up music in Florida for the next twelve months. They are left to right: Al G. Wright, President, Florida Orchestra association, Director Music, Miami High School; Harry McComb, President, Florida Bandmasters association, Bandmaster, Ft. Lauderdale High School; and Wallace Gauss, President, Florida Vocal association, Choral Director, Clearwater High School. The picture was made in Tampa last November when elections were held at the Annual State Clinic.

present time there are more than one hundred and thirty active school bands and orchestras in the Association. This includes virtually every high school in the state of Florida with an enrollment of more than a hundred students.

It would seem that the Florida Bandmasters Association has very nearly lived up to its slogan "A BAND IN EVERY SCHOOL."

"Sir! When you call me that, Smile." Spokane

Spokane, Wash.—The Lewis and Clark High School with all of its paraphernalia of choral singers and its director, Cece Enlow, are located right here in this magnificent city and not in Seattle as misprinted on Page 16 of the January SCHOOL MUSICIAN.

The City of Spokane, including the School Board and the Chamber of Commerce, are very much disturbed over this serious departure from the truth. The city's pride in the Lewis and Clark Choir is a very precious thing and the blunder has brought to them much embarrassment to say nothing of that larger portion which falls in the lap of the publisher.

Wayne Sets a New Course to Aid Teacher Shortage

Detroit, Mich.—Instrumental Workshop in Music Education is the descriptive brand name given Second Semester at Wayne University which started February 9 to June 18.

According to Graham T. Overgard the program of instruction is new and effective and should produce highly trained band and orchestra instructors so badly needed in the schools.

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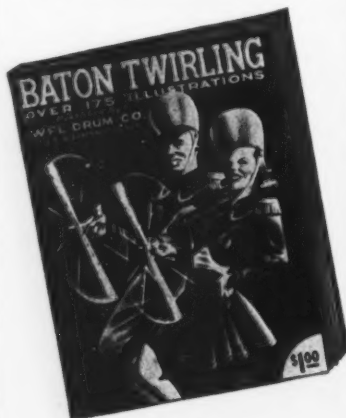
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The SCHOOL MUSICIAN

Learn to Twirl a Baton

Be a Winner. I'll Show You How

I count it a privilege to be invited to join the School Musician staff in writing the twirling column. I have long felt that there is a definite need for a Baton Twirling Column to promote a higher standard of twirling throughout our Nation. From time to time, I will ask the

regularly in The SCHOOL MUSICIAN I will outline in detail, with words, pictures and charts, the most thrilling tricks or twirling stunts I know. Many of these are creations of my own and my fellow instructors here at the school. Some will be the more standard, or routine stunts, which you now do, but might do better. It shall be my aim to make this column instructive to both beginners and advanced twirlers, with stunts described so simply that you may quickly master them, and at the same time interesting enough to attract thousands more to this fine recreational art of baton twirling.

One thing more. I invite correspondence. I want you to write me of your little difficulties, problems which often can be explained away. Let's make this a classroom where we all assemble to teach and to learn. And as in the classroom, all questions will be answered right here so that all may benefit. There is no finer fraternity than that which exists between twirlers, and so we are going to make this one great twirling class within the walls of our national boundaries. Be sure to send me your questions, (and your pictures too).



Alma Beth Pope

Nationally known teacher, performer, and contest judge, Miss Pope has been a prize-winning Baton Twirler since she began her career early in the grades. She is now one of Chicago's finest teachers, sending scores of her Chicago and suburban twirling students successfully through the many contests each year.

During her four years in high school, Miss Pope held the State Championship in the Illinois High School Association Contests. In 1947 she won first place in the Senior division at the Chicagoland Music Festival. Besides teaching Baton Twirling and Drum Majoring at the Chicago Drum Major School, Miss Pope is indeed a busy person. She is constantly appearing as guest artist with the very finest High School and College Bands, either as twirler or as Guest Drum Major. On top of this, Alma Beth judges a score or more of twirling contests, all over the Nation, each year. When asked what she does with her spare time, she replied that she still practices faithfully with her baton every day. Although many of her pupils are "Tops," they aren't quite capable of competing with their Teacher.

other two instructors of the Chicago Drum Major School, Mr. Larry Hammond and Mr. Robert Abbott, to contribute to this new column. Both of these instructors are Nationally known, and are authorities in the twirling field as performers, instructors, and contest judges.

In future articles, which will appear

NEXT MONTH

You'll get your first Classroom lesson in TWIRLING

Be Here . . . Don't be Late

Beginning also Next Month

Who's Who in Twirling

Watch this Feature Grow



Larry Hammond is one of the Nation's favorites, known from coast to coast for his twirling exhibitions, and his success as an instructor.

Color Films on Marching and Baton Twirling Ready

Ames, Iowa—Harvesting the fruits of the Marching Band season Alvin R. Edgar, Head of the Music Department at Iowa State College, is preparing a 500 foot, 16 millimeter technicolor sound film of his band shows. The film will be made available to high Schools after March 1st and may be used in instruction classes.

Another film also in color and with sound on "How to Twirl a Baton" is now available for instructional purposes. It is reported to be very satisfactory. Directors interested in these films may secure them by writing direct to the Visual Instruction Service or to Director Edgar in the Band office.

Nation Wide Contest for Drum Majors at Michigan

Ann Arbor, Mich.—The University of Michigan Bands, for the purpose of developing better marching bands and band leadership, will sponsor their first annual National Drum Major Contest, May 21, 1949.

The contest is designed to create interest in drum majoring, especially for male participants, and to develop participation at all levels, as is evident in the classes which range from junior high school through college. It is possible for a male contestant to receive ratings for twirling and military drum majoring, or both. Separate classifications for drum majorettes (female contestants) with the emphasis on twirling will provide an opportunity for female contestants to participate.

Gold medal awards will be presented to the outstanding military drum major, to the outstanding twirling drum major, to

the best all-around drum major and to the outstanding drum majorette. Further awards will be made in regard to the graded division a contestant is placed in. There shall be five divisions: I—Superior; II—Excellent; III—Good; IV—Fair and V—Below average. Silver medals will be awarded to participants placed in the superior group and bronze medals to those placed in the excellent group.

The contest fee will be one dollar, and entries must be post-marked not later than April 15. For further information and entry blanks write: Jack K. Lee, Chairman, National Drum Major Contest, University of Michigan Bands, Harris Hall, Ann Arbor, Mich.

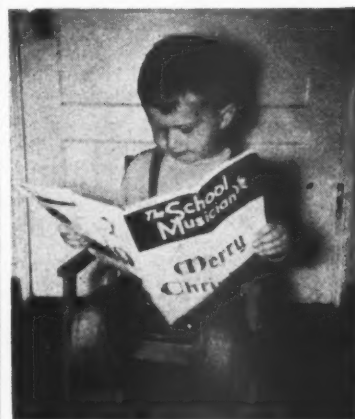
Baltimore Mayor Reports Growing Public Interest in Concert Band Music

New York — According to Thomas D'Alesandro, Jr., mayor of Baltimore, a city which has been promoting municipal band music since 1865, the municipal Bureau of Music has reported that fifty thousand more persons attended local municipal band concerts this year over last year, bringing the total attendance for 1948 to 351,700. The mayor made the announcement during a guest appearance on Cities Service's "Band of America" broadcast recently.

The mayor added that the increase in attendance was achieved in spite of much inclement weather during the past summer. The Baltimore Bureau of Music maintains four bands, each consisting of 35 professional musicians, all citizens of Baltimore. A total of 130 fee concerts are given during a summer season of nine weeks in various sections of the city.

—that's What Our Readers Tell Us

Enclosed is a picture of my 2½ year old son reading his favorite magazine. Our camera is always ready with flash bulb and film for such occasions as this and we snapped it without his being aware. He is the Amphitheatre High School



Band's mascot, has a miniature band uniform, and is crazy about pictures of bands and instruments. Lawrence W. Wilson, Tucson, Arizona.

I would like to see a department devoted to the stories of famous men who are also musicians. Men such as Dawes, Truman, Wilson and many others. This would be an inspiration to our student musicians. Lewis L. Jacobs, Music Director, St. Ignace, Michigan.

Doubtless The SCHOOL MUSICIAN could be improved to better serve school band and orchestra directors and their students, by the directors themselves. Band and other music teachers should aid each other by relating their little ideas through your columns. F. Bradford Nichols, Paulsbo, Washington.

Set up a board of Music Educators to look over all material as it is released by the publishers and list numbers suitable for contest and for concerts. Also break down into grades of difficulty. Many of us who are so far from the large cities miss good new publications because they escape our notice. Lee D. Garton, Douglass, Kansas.

For a musician of 46 years experience I get more kick out of your magazine than any other published—also I am very much interested in younger musicians—having 3 of them in my band. I'll have my band this coming season on the big New King Bros. Circus that will open in Texas in March for a 35 week tour. Tige Hale, Director of the Gold Medal Circus Band, Tampa, Florida.

What's your angle? Got any ideas? Let's have the brickbats and posies for this column, but most of all your good suggestions for better teaching routine.

70 Kids in High School, 42 in Band



It isn't easy to develop a top notch band of forty-two pieces in two years time in a high school of seventy students, but it did happen. Director James Jurens has a band at Delmont, South Dakota, that took second place in the regional contest last year and first in a marching and playing contest at Mitchell, South Dakota, last October. A Band Boosters Club raised enough money to purchase the uniforms you see pictured as well as the set of Tympani. The instrumentation of the band includes 12 Clarinets, 6 Cornets, 2 Baritone, 6 Trombones, 3 Horns, 2 Bass Horns, 5 Saxophones, 1 Oboe, 1 Flute, 3 Percussion, and 1 Tympani. Superintendent B. L. Logerwell is proud of this achievement.

Dr. Simon Promises Four Sample Broadcasts Over Mutual. First March 20

By Dr. Frank Simon

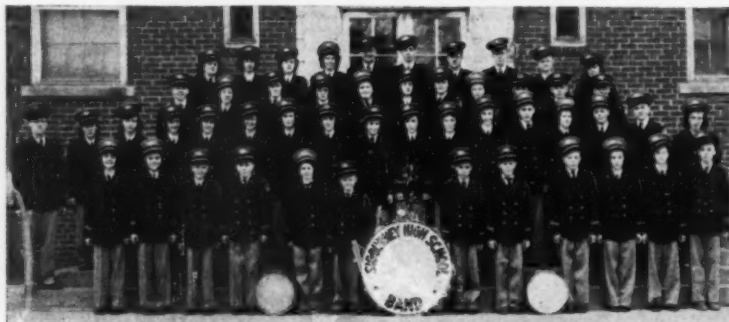
If the school bandmasters of America, their bands and followers, meet the challenge of a leading broadcasting network, there is little doubt that the long talked of radio band program can be a reality by the fall of 1949.

On March 20th, I can fairly safely say at this point of negotiations, an all star 65 piece band will be heard on four trial broadcasts Sunday afternoons from 2:00 to 2:30, E.S.T. over most of the stations of the Mutual Broadcasting System. Whether or not these broadcasts remain as only a trial, or bloom forth as a permanent weekly inspiration to school bands the country over, depends entirely upon the attitude of the school bandmasters and school musicians themselves.

Why throw this responsibility in our laps? . . . many might say. I can best answer that question by looking back about three years ago when I was the guest conductor of a progressive State Bandmaster's Clinic. I was approached by a representative group of school bandmasters who expressed their regrets that no longer, since the days my former professional band was heard on the networks, could good professional bands, playing the type of music of help and inspiration to them, be heard on the air. Their spokesman made a startling proposal—"Why can't the

school bands themselves get solidly behind such a movement? We'd be the ones mostly to benefit and collectively our resources are anything but small." Yes, it was school bandmasters themselves who sowed the seed that has been growing and growing in my mind until today, after arduous efforts, countless disappointments, have I found sympathetic ears among officials of a great broadcasting company

Green Light for BAND in Sigourney



The band program at Sigourney, Iowa, where Woodrow W. Ferguson is dispensing instrumental music instruction is on the increase. For two years past fifty players have been the average. This year seventy with a Junior Band of thirty-five. Won first division on their second try, this year's marching contest. Sigourney also has a good orchestra, one of about fifteen in schools of its size in the entire state. The Band and Orchestra Parents Club give fine cooperation recently purchasing band uniforms. Director Ferguson got his M.A. from the State University of Iowa.

who are willing to help back my faith in the school bands of America and are arranging the four trial broadcasts before mentioned.

I have talked to at least thirty State Band organizations who have showered great enthusiasm on my plan, far beyond my expectations—in fact, without such encouragement I'm afraid I would have given up the idea months ago. Then, at a convention of the American Bandmaster's Association, not only was the plan endorsed, but a resolution passed giving the full support and enthusiasm of that group of leading American bandmasters.

All that is now needed is the "proof of the pudding"—in other words, when this great band goes on the air there needs be such resounding enthusiasm and genuine support from the Atlantic to the Pacific and from the Gulf to the Canadian border from school bands and their friends everywhere, that the broadcasting officials who have gone along with me in their faith that a great 65-piece band belongs on the networks, will be able to join with me in justifying the permanence of such a project.

Within a short time a prospectus and plan will be in the hands of every bandmaster in America—yes, it's a challenge that they are capable of meeting. It means work, enthusiasm—and above all, faith—faith like the inspiration of that initial group of band masters who said, to me "Simon, why can't the school bands themselves get solidly behind such a movement?"

Yes, bandmasters, it is a challenge! And I have great faith in your desire, ability and determination to meet it!

Cooper High Rates 2

When those 36 Texas School Bands competed in the Tyler Rose Stadium recently the Cooper High School Band, under the direction of Luther H. Brown, rated in second division in Class B. This was originally misquoted as Class III according to information just received from P. C. Martine, Contest Chairman—Region IV, UIL Music Competition-Festival.

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How to Play Cornet, Trumpet, Trombone



Your columnist conducting Clinic for Lower Brass Instruments at Tupelo, Mississippi. The Clinic was sponsored by the Northeast Mississippi Bandmasters association. Directors standing are (left to right) D. W. Barton, Starkville, President Northeast Miss. Bandmasters association; Henry Schultz, Tupelo, host, Vice-President of the Bandmasters association and President of Mississippi Music Educators Ass'n; R. T. Bryant, Corinth, chairman of the Clinic Committee; W. B. Goss, Booneville, member of the Clinic Committee; Henry Wamsley, Mississippi State College and Chairman of the Southern Division, College Bands, National Music Educators Conference; and Miss Jean Lancaster, Amory.

I Teach the Solo Brass

By B. H. Walker
Chattanooga, Tennessee

Greetings, Brass Friends.

Brass Clinics

This is Clinic time, and I hope the various state Bandmasters Associations will not forget the importance of one or more Brass Clinics in each state. A good Brass Clinic will bring the bandsmen and their directors some new ideas along the many phases of study, teaching, and playing the brass instruments, and will impress upon them the full importance of daily use of some of the old ideas which are still fundamental to success.

On January 8 your columnist served as the instructor for a Brass Clinic held at Tupelo, Mississippi, upon the request of the Northeast Mississippi Bandmasters Association. Attending were the trombones, baritones, basses and Eb horns, and a more attentive group of boys and girls I have never seen. I gave a lecture and demonstration on modern methods of study, teaching, and playing these instruments in the morning, and in the afternoon conducted a laboratory playing session with the students using their instruments.

Study and Use of Triple Tonguing

1. Why Study Triple Tonguing?

- The art of triple tonguing is almost a necessity in *solo playing* as many of the triple tongue solos will make a bigger "hit" in program appeal than any other form of solo.
- Much of the legitimate band and orchestra triplet passages as played on the modern radio programs and elsewhere must be played with triple tongue articulation when the tempo is too fast for single tonguing.
- In developing the use of triple tonguing, you will find that in the process of mastering it, the lip muscles will develop a *flexibility* through the speed you acquire that you could not easily obtain through practice of single tonguing.

3. How long will it require for the student to master correct triple tonguing?

This depends upon the manner in which the student practices, the amount and regularity of his daily practice; also a great deal depends upon the muscles of the throat, which respond more quickly in the case of some students than in others, either speeding or delaying the progress as the case may be. A student who has been playing a brass instrument for several years and has correctly mastered single tonguing before beginning the study of triple tonguing should be able to attain top speed within six months to one year, depending upon the conditions mentioned above.

4. How long should one practice triple tonguing each day?

This varies with differences in individuals, but short periods of about fifteen minutes each are suggested. There may be two, three or more of these fifteen-minute periods per day, but there should be short periods of rest for the tongue after each fifteen minutes of practice, as triple tonguing quickly tires the throat muscles until the throat is accustomed to the extra exercise. Divide your practice periods proportionally with the various necessary studies, such as long, soft tones, lip callisthenics, triple tonguing, solo study, sight reading, etc., giving each phase of study so many minutes, according to your needs and allotted time for your daily routine.

5. What are the enunciations or syllables used in triple tonguing?

There is a great difference in opinions among the various brass teachers as to which syllables of the alphabet best describe the use of the tongue and throat for the triple tongue enunciations. However, most of the teachers suggest only

(See Page 27, Paragraph 9, for use of these Examples)

Example 1



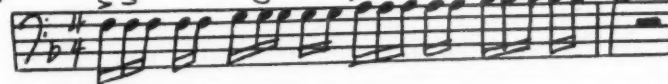
Example 2



Example 3



Example 4



Example 5



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the syllables derived from the use of two letters of the alphabet T and D. The letter T, when used in combination with other letters to make syllables, sharpens the tonal effect, while the letter D, when used in combination with other letters to make syllables, softens or subdues the quality of the tonal effects. From the letter T we find the triple tongue enunciations *tu tu ku* as recommended by Arban, Clarke, Simon and others; *tah tah kah* as used by Cimera; also *tee teekee, ti ti ki, tuh, tuh, kuh, etc.*

From the letter D we find the syllables *du du gu, dah dah gah, de de ge, etc.*, each of which produces more of a legato style triple tongue in which the sounds are not very detailed or clearly separated.

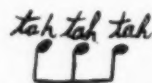
The syllable used tends to vary a little depending upon the range of the tone being sounded and the syllable you use will be determined by where your tongue strikes on the middle register tones (second line *g* for cornets, fourth line bass clef *f* for trombone or baritone, first space *f* below staff for tuba). The triple tongue syllable also varies a little depending upon the syllable you use in single tonguing. For average triple tonguing I use and recommend *tah tah kah* as used and taught by Cimera because it relaxes the throat muscles much more than some of the other syllables.

My second choice would be *tu tu ku* as they broaden and round out the enunciations well for the more legato style. *Tuh tuh kuh* as recommended by Eby produces a very staccato and fast triple tongue for those who ordinarily tongue up higher in the roof of the mouth when single tonguing.

I do not recommend the D varieties or triple tongue for ordinary purposes as they are to legato to detail the clearness of the tongue strokes.

6. Just how should I go about beginning the study of triple tonguing?

First, practice pronouncing with perfect equality the syllables *tah tah kah* having the tip of your tongue strike the lower tip of the inside of the upper teeth for the first two sounds (*tah tah*) and then let your tongue reascend to the roof of the mouth with a stroke of the back of the tongue to produce the *kah*. Practice saying the syllables slowly until these movements described are very precise and natural, using the vocal sound *F* concert. Then use the instrument and practice slowly the tonguing of triplets, attacking the first two sounds (*tah tah*) in the usual way with the tip of the tongue as described above and produce the third sound with a sound of the back of the tongue as when producing the word *kah*. Practice on the same tone for the first few days (*F* fourth line, trombone or baritone) (*G* second line, cornets and trumpets) (*F* first space below staff, tubas). Practice the enunciations very



slowly to metronome tempo of 60 and play the triplet as evenly as possible for as long as you can hold your breath. Then use each of the next five chromatic ascending tones, practicing the triplets on each tone as long as your breath permits at the same slow speed as described. After practicing at the first slow speed for one month devoting at least fifteen minutes daily, you will be ready to increase your speed to a second degree for a month or more. Then you should increase your

practice speed to the third speed (a little faster) for a month or more and so on until you have reached the fifth or top speed at which you can tongue triplets evenly and clearly. This may take six months to one year depending upon the individual and his study methods.

7. Should there be any accent or grouping of the triplets in the use of triple tonguing?

Opinions vary here, but I join W. M. Eby and others who suggest a slight grouping of the triplets in pairs by a very slight accent on the first note of every other triplet or on the first of every six triplet notes. The utmost care should be taken, however, not to over accent or "dig" the first of every six tones as this would destroy the smoothness of the flow of the triplets. The grouping or accent is very slight and only enough to create a small or natural pulse in the rhythm.

8. What are a few of the recommended studies for triple tonguing?

Jaroslav Cimerka's *Triple Tongue Course* of studies along with recordings demonstrating each phase is excellent.

Arban's Method (Complete Method or Third Part) pages 153 to 175 are among the finest studies written for either cornet or trombone.

Herbert L. Clarke's *Characteristics Studies* (Third Series) for cornet furnished excellent studies and also many fine triple tonguing solos for cornet.

Eby's *Complete Method for Cornet or for Tuba* contains excellent studies for triple tonguing.

There are many others but these are some of the best.

9. What are a few of the note patterns used in triple tonguing?

(See page 25)

The above examples 2, 3 and 4 should be practiced in each key convenient for the instrument as a scale exercise using each note of the scale in playing the pattern.

10. What are a few suggested triple tongue solos for trombone or bass clef baritone?

"The Cascades" by Clay Smith, Grade III (medium) on Contest List.

"Soul of Serf" by Clay Smith, Grade III (medium) on Contest List, published with piano or band accompaniment.

"My Old Kentucky Home" by Clay Smith, Grade III.

"Air Varle" by Pryor, Grade VI (difficult).

11. What are a few suggested triple tongue solos for cornet or treble clef baritone?

"Silverado Caprice" by Clarke, Grade II (easy).

"Columbia Fantasie" by Rollinson, Grade III to IV.

"Stars in a Velvety Sky" by Clarke, Grade V.

"Willow Echoes" by Simon, Grade IV.

"The Bride of the Waves" by Clarke, Grade V to VI, on Contest List.

Good luck with your triple tongue study. Don't forget to write me your problems.

How to Play the Double Reeds

The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ

1512 Stout St., Denver 2, Colorado



Here it is, again time to begin thinking about the Spring Festivals, State Contests, etc. What to use for Band or Orchestra music, also that very important part of our Festivities, the Soloist.

How much time do I have to prepare? What class Solo am I capable of playing

Abart to Quit Teaching Music So He Can Sell It

Stanton, Neb.—John Abart, Music Instructor in the Stanton City schools for the past seven and one-half years, announced Monday that he would leave Stanton at the end of the present school year to join the staff of the Hospe Music Company of Omaha.

Mr. Abart has been in the teaching end of the music field for seventeen years, having taught at Stuart, Springview and Bassett before coming to Stanton in February of 1942. Since his arrival in Stanton, he has built up the largest music department in the history of the school. At the present time there are over one hundred students enrolled in two bands, and upwards of a hundred in two choruses.

well? Many other items that come into play as a part of our activity. Solos, Duets, Trios, Quartets, Quintets, Ensembles of various types. Then the Band and Orchestra too.

Judging from previous articles you have read in the DOUBLE REED CLASSROOM column, you don't have to be told that I am a great believer in any kind of ensemble work or practice. It is a very fine training. Especially so if you are playing in a group where there are two instruments of each kind. Two Oboes, Two Bassoons, etc.

In this manner we learn to balance quality of sound, balance volume of sound, interpretation, because of similar nature. A unity in playing that is difficult to obtain otherwise.

January 15th and 16th, 1949 we had at the University of Colorado our annual SIGHT READING WORKSHOP which is more or less a Clinic which presents new materials for the Spring Contests or Festivals. Band materials, Orchestra materials, Teaching materials, Solos, Ensemble groups of all kinds. The various materials are read or played through giving Music Supervisors and Band Directors some idea

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of the mechanical difficulties as well as the musical aspect of the compositions, etc.

This follows down the line through Band and Orchestra materials, Ensemble groups, Teaching materials, and finally a demonstration and gab fest by the various Teachers on the Faculty. An exchange of ideas amongst the attending Teachers. To my way of thinking one can learn a great deal from such an event, and it is always educational to me to just sit and listen to such a group when you are not taking an actual part in the proceedings.

I did have a lot to talk about of course. Double Reed Instruments, their problems and of course my pet known as the WOODWIND WORKSHOP. I could talk a lot on this subject but primarily my interest for the moment is looking forward to the preparation of our Spring Festivals and Contests.

I have nothing directly in mind to offer except what help I am able to give in the way of information regarding literature for Woodwind ensembles and Solo Contest numbers.

Every Music Supervisor should be able to get a list of such materials through the NATIONAL SCHOOL BAND ORCHESTRA and VOCAL ASSOCIATION—64 East Jackson Blvd., Chicago 4, Illinois. If you are in need only of the Solo Contest list of graded and recommended materials I can furnish that upon request. I also have a listing of Woodwind Ensembles involving the Oboe and Bassoon. These listings are also graded.

I have had the privilege of judging Band, Orchestra, Ensemble and Solo Contests for quite a few years now. Have also had Solo Contest students entered for quite a few years. I can proudly say I have had "Division A" soloists for seventeen straight years.

Write for this Manual and Get a Move On

Chicago—Educators, civic, fraternal and religious leaders or groups interested in civic betterment through music will find a how-to-do-it manual just issued by the American Music Conference, 332 South Michigan Avenue, Chicago 4, Ill., an invaluable guide in developing or broadening school and community music activities.

The manual, entitled "Moving Ahead Music," was prepared by AMC, with the help of educators and organization leaders, in response to appeals from several national organizations who are interested in broadening the scope of school and community music activities at the local level. Accompanying the manual will be program aids, such as speeches, survey forms and publicity material, that will enable interested groups in any community to start work immediately.

The 16-page, three-color, illustrated booklet charts a plan of action and then step-by-step outlines how the plan can best be accomplished. Formation of a community music council is suggested as the best method of carrying out an overall program of school and community music, but alternate means are also offered. The booklet points out the obstacles and suggests practical solutions for solving them.

A copy of the manual is available without cost on request to the American Music Conference. The AMC will also assist those communities undertaking a program by supplying contacts, literature and counsel when requested to do so.

I have also made mistakes in picking numbers for some of my students. This I have discovered through two sources. 1) A student under pressure, which a great many of them are, while playing in a contest doesn't always play as well as he does when, relaxed or shall we say, at home behind the kitchen stove. If a student taxes his ability to play a certain number under normal conditions he is certain to stumble somewhere along the line when under pressure. 2) Have seen this very thing happen to many students during contests, for which I have in most cases blamed the teacher. Although it is not altogether his fault. This is especially so of the Bassoon student and the materials he is forced to use.

My experience along this line is this. It seems to me the Bassoon Solo materials are fine and in keeping with the young students ability up to High School. Then the materials suddenly become too difficult. In other words—by the time the average student who has started down in the grades, passed through Jr. High School into High School hits that gap which in most cases taxes his technical ability and all his effort goes into fingers thus losing a portion of his musical finesse.

In breaking down the classifications of Graded Solos according to school levels. We find the following—
Elementary School.....Grades I and II
Jr. High School.....Grades II and III
Senior High School.....

...Grades II, III and IV (possibly V)
College and Conservatory.....

.....Grades V and VI
Now there is a little psychology on the part of the student that comes into the picture here and I for one have found it difficult to remedy.

After the average student graduates from Jr. High School he is, in his own mind, through with it. Anything he may have to do in High School certainly doesn't want any earmarks of Jr. High attached to it. This according to our grading pushes him up into Grade IV (possibly V) which in nine cases out of ten causes him to be placing himself in the upper brackets. It is true a great many of these students are able to cut the mustard, as we say, when it comes to fingers but too many of them loose that finesse musically simply because of the mechanical taxation he places himself in. Now by adding the mental strain on top of that it is easy for the person who is just observing to believe the student trying to play over his head, and in most cases they are.

Grading is an essential factor in setting levels for our school standards and this process must exist. But I can definitely see a barrier between Jr. High and High School students. This barrier between people shouldn't affect music. If there were no people there would be no music, so the barrier between people is the existing cause of our difficulties here.

As an illustration—just suggest a Grade III Contest number to a Senior High School student, then listen closely for the comments—then only can you understand the point I am trying to put over.

Now the other side of the picture—IV and V grade levels begin to draw awkward technical passages which need a great deal of attention mentally and takes an experienced player to manipulate all that is necessary for good performance. Now when the youngster finds himself in this spot something must be sacrificed and in most cases it is the musical value because one wants to at least play all of the notes—even if they are not the best in sound. So long for now—see you next month.



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Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

The year is going along faster than I would like to see it, and I know it is the same with you if you have planned a good year's work ahead. There are always so many things to do and such little time to do them in that it becomes necessary for the drummer to do a little selecting and discriminating. Some drummers will be satisfied to let well enough alone. I hope no reader of this column is in this classification. I hope every beginning drummer has set a goal of certain rudiments to be learned every month, and every advanced drummer will add new solos and rudimental exercises to his repertoire. For this very purpose I would like to present some new material to you.

New Material

Three new drum solos have come in from the publishing company of David Gornston, 117 W. 48th New York. The first of these is *Back Beats* by Manny Blanc. The price is thirty-five cents. This number is not difficult and can be played with the fundamental or most commonly used rudiments. Even these could be simplified easily and without loss to the effectiveness. The solo includes some rim shots, and stick beats in the air.

The remaining two solos sent by the above publisher really takes my eye. These

are *Sextet* from *Lucia* and *La Cucaracha* and both are written by Manny Blanc. These two solos are written in the same style or pattern, and we could stand many more like them for I see some educational processes in their use. Each of these solos is based on the melody of the title. This melody is written out in full with the drum solo exactly underneath, measure for measure. The first time through, the snare drum rhythm follows the value of the notes in the melody, an excellent idea since the young drummer can easily get the idea of the drum part from the melody. Each solo not only has the original melody but the drum part goes into several variations which can be played to the original theme. Each variation is a new treatment of basic original rhythm, the variation being in the drum solo not in the way the melody is played. I believe any director will find much value in presenting these solos to his drummers as they may be played along with the piano which will

merely repeat the theme over and over for each variation. This puts the artistry where it should be — on the drummer rather than the accompanist. It will be necessary to mark the piano part to suit the length of the theme used in the solo. The price of these solos is thirty-five cents each.

Another book has come to my attention: *Modern Drum Studies* by Simon Sternburg, published by Alfred Music Company, New York. The price of this book is \$2.50 but you should get more than your money's worth from the 312 practical modern American dance rhythms, tango, rumba, congo, beguine, and oriental dance rhythms, also symphony excerpts for tympani. This book is for snare drums, bass drum and tympani plus Maracas, Bongos, Claves, Guiro and Temple Blocks. Mr. Sternburg is in the percussion section of the Boston Symphony and a member of the music faculty of Boston University. If you are looking for a wide variety of drum studies in one volume, this should meet your need.

All-Weather Drum Heads

As you know, the question of the pre-war All-Weather drum head was brought up some time back. I promised to keep you informed on the progress but it looks

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as if the progress will be rather slow at this time if the present news is typical of more to come.

Answers to Questions

Question: "I am thinking of adding to my band some kind of an auxiliary unit, possibly a pep-club marching group. Do you think a girl drum corps would be better?" D. L. R., Mississippi.

Answer: I agree exactly with the latter part of your question although I have not had a great lot of experience with girl's drum corps. I do believe you will get greater results from a musical group as supplementary to your band than you would from a non-musical group first, because you would be having groups of related objectives and second, because a drum corps would be an excellent training ground for drummers for the band and it might bring to light material for drum majors, majorettes and possibly other band musicians as cymbal players and bell lyre players. Here in our college we have equipment for a small drum corps. The equipment is new and was bought for the purpose of establishing a girl's drum corps. As of yet, this has not been done but I am thinking seriously of getting this under way. If I do, it will in no way interfere with the college band, nor will it attract players from the band. I will take only those who do not or can not play in band and preferably those who are beginners so they will have no faulty habits and can begin, from the start, in the right way. I can see a decided advantage in this group and only failure will convince me that it will not be advantageous to our music department.

Question: "On which side of the marching band should the bass drum be? I have heard he should be on the right hand side (the drummers right). Is this proper? On the right side, the stick would not be in the way when he swings it." A. H. L., New Mexico.

Answer: I know of no rule or regulation which puts the bass drum on the right or any place else for that matter except this: being purely rhythmic, its safest place is as near the center of the band as is possible. For this reason, I like to have the bass drum in the center of the drum rank and the drum rank near the middle of the band. In this position, it holds the rhythm better and in case we are doing marching maneuvers the bass drum will be much easier to handle especially on the turns. I have found no problem in the swinging of the drum stick in close quarters which can not be overcome easily by the drummer.

Are you getting ready for your Spring drum contests? Don't wait until the first of April but start now and have the jump on the fellow who waits. See you next month.

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Are WATERPROOF Drum Heads Available?

By William F. Ludwig

Dr. John Paul Jones, Director of Music at Northeastern State College of Tahlequah, Oklahoma, asks the above question in his drum column of the January, 1949 issue of *The SCHOOL MUSICIAN* and makes the following comment, "Perhaps some drum manufacturer will look into this."

The writer has manufactured drums for the past 30 years and has played drums professionally for many years and is glad to voice his own opinion and experience with waterproof heads of various kinds for whatever it may be worth. Generally, they are over rated with more claims than a Kickapoo Indian has for his herb concoctions but, fortunately, its defects are more readily detectable. However, they seem to pop up and are talked about just about every so often and, generally, by those that have never seen them, let alone try to play on them.

If there were such drum heads, manufacturers would be only too glad to exploit such an innovation to the fullest. The facts are that you can waterproof a drum head but, to play on it and have it stand up for even a reasonably short time, is the problem. The writer, as a kid with a circus, was told that wax rubbed into a head, or vaseline, would ward off dampness or rain. Well, it did to a certain extent but it also ruined the head. Many other similar makeshifts have been tried, to a point where the writer, at least, feels that nothing known today is satisfactory as a waterproofing compound that will adhere to a calf skin and, at the same time, stand the pounding such a skin is subjected to, not to mention tone or playing difficulties such applications develop.

Skin substitutes have, by no means, been overlooked. In 1910, George H. Logan of Braddock, Pa., applied for and was granted a Patent in a chemically treated woven fabric stretched on a hoop to be used as a drum head. This head met with some success, providing you did not expect it to be as responsive or as durable as the conventional calf heads. Fabrics, of course, will stretch under tension and will not recover as will skin. The sketch combined with the beating will soon, in fact in one parade, even on a dry day, crack the coating at the beating spot and tear the head, as it did in my case many years ago. There was considerable advertising of it at the time but it completely vanished from the market, only to reappear at various later periods and then disappear again; in fact, three times that circle developed, to my distinct knowledge.

Now, Dr. Jones, is it time to start another round, or is there something new? Frankly, I hope there is such a head but I am from Missouri when it comes to drum heads. I am, however, ready to be convinced so, please enlighten me if something new has developed.

The sensible thing, of course, is to stay out of the rain with a drum. If, however, you are caught in the rain, make the best

of it by simply laying low. In other words, save the head and remember that so-called "rain proof" covers are somewhat in the same class as are the "water proof" heads. It sounds good when you say "rain cover" but you can hardly play on them. The rubber is very thin. It will stand, perhaps, one or two parades but, folded up and laid away, it will petrify. The next time you want to use that cover, the rubber will crack. Many of the old timers will tell you that. We have all gone through it and found that the sensible thing to do is to stay out of the rain with a drum or, at least, lay low and make the best of it.



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Strings

"The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,
University of Michigan, Ann Arbor, Mich.

At the time of this writing the Annual Mid-Western Music Conference had just completed itself at the University. Most thrilling thing of all to me, personally, was the wonderful work shown in *Strings*

by the teachers from the State of Michigan. I had the great pleasure of hearing, at the session entitled "Panorama of String Instruction", amazing playing by youngsters in their first semester (Fern-

dale, Michigan), children in their second year (Ypsilanti, Michigan) with one young lad in the sixth grade and in his second year on violin playing like most youngsters do after four years of study,—beautiful work in the positions and with a lovely vibrato! Others of grade school age,—from fourth to sixth,—playing in string quartet (unaccompanied and undirected) and so beautifully in tune (Midland, Michigan); and one group of eighteen beginners on the Junior High level (Lansing, Michigan) who were a veritable string orchestra in their own right,—and in their second semester of study.

Detroit sent us fifteen violins of Junior High age who performed the Vivaldi A minor Concerto (first movement) in unison with piano accompaniment which was deliciously enjoyable; and also a grade school Trio,—violin, cello and piano,—of tots who were much too tiny to play so beautifully.

Yes. Strings are being built in Michigan.

Next, may I set forth a piece of news which may be of interest to many. Six years ago a body of earnest men and women met together at the University of Michigan to discuss constructive plans concerning the Strings. Our final crepe-hanging was done at that meeting,—and from there on none of us wasted time talking about "what was the matter with the Strings." A forward-looking program was set up to give help wherever it was desired. This group organized informally into the "Michigan String Planning Committee." A certain amount of publicity accompanied its activities, and similar groups were started in other states.

At the Conference this year, the String Planning Committee as such sang its swan-song with the beautiful words, "Mission Completed."

The initial aims were to create interest in strings and to help Michigan in every way possible to build strings,—thereby to add to the cultural growth of the United States as a whole and to give the children of Michigan that wonderful *life-long* activity,—the ability to play strings so that in adult life the beautiful,—and mature,—string-quartet literature might be enjoyed to its fullest through personal participation therein.

The Panorama showed the exciting results. Strings are being taught,—and taught so beautifully in many Michigan communities.

Since the inception of the Planning Committee the national association for strings,—The American String Teachers Association (ASTA for short),—has sprung into being. Its organization of state-wide plans for help in many, many states of the Union is giving the constructive push the strings have so long needed.

President Duane Haskell has given untold hours of his time and driving energy



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to get this association functioning. Laurels to him and others like him who have swept away the obstacles and literally willed the association into being.

At the December conference in Chicago it was my great pleasure to see as many as three hundred teachers of *Strings* together in one meeting. Thank heavens something is once again pumping the life-giving oxygen into the glorious strings.

But to get down to earth again.—Many new things are being tried in the grading of individual performances of students in the schools in order that the student's report card might show a "grade" in music. Regular music examinations are being introduced into many schools at the term's end,—just as the closing of the term brings with it the academic examinations.

One device which is proving rather successful is a type of "sight-reading" exam which all members of the orchestra take. Many materials are laid out by the teacher,—duets, trios, quartets and quintets. These are of many levels of advancement. The students are called upon to sight-read, in small groups, music which has been carefully chosen as suitable *sight-reading* material for the group called upon at the time. In every orchestra there are many who are above the level of the group and many who are only on their way up. So the music is picked with great care and the students are chosen to form the small group which will play the music *suitable* to it. In other words, instead of feeding the whole orchestra through the same grist mill, each little ensemble is chosen to play music suitable to the advancement of the members making up the group.

Further, care is taken that the sight-reading is never too difficult for the group playing,—for the underlying purpose of the whole project is to build confidence in

the group in relation to sight-reading experience and not to make of the experience something so horrible that ever-after the words "sight-reading" cause the scalp to crawl with fear.

Better too easy than too hard is a good rule for the choosing of sight-reading materials.

Another type of constructive examination is a sort of finale to the term's "super-imposed" project. By this we mean that during the term a certain phase of music has been stressed in the orchestra,—for example: How to form chords, given the root-note; or a subsidiary study of musical-form, noting throughout the term the structure of every composition the orchestra has played; or another time, student conducting has taken a prominent place with all students of the group learning the correct conductor's beats. At the end of the term the examination concerns itself with a group experience where everyone is tested and graded. All of these projects are possible in addition to general rehearsal of the group for a semester. And they do make for better musicians in the group!

Twin Bands of Kent

(Begins on page 10)

members during football and basketball seasons.

When the twin band plan was first discussed, the women were not very enthusiastic about it. They had doubts as to their ability to compare favorably with the men's band.

After using the plan several years they realized that they furnished a style of entertainment which could not be duplicated by the men's band. As a result of this difference in style both organizations have developed a pride in their accomplishments. The men's band has retained its traditional military style, while the women's band has developed a more feminine style. The women enjoy dancing, kick turns, and body movements in their band shows. The men do not enjoy doing this type of entertainment. When attempted with a mixed band or men's band it is poorly done and usually looks ridiculous.

The plan which we have found to be best for the participant and the spectator is the twin band plan. A separate women's band and a separate men's band under separate student organization but coordinated by one faculty director working together to put on a combined band show.

The twin band plan may be used by two school bands if they wish to combine in order to put on a better show. A friendlier feeling would develop and the directors might be spared a few grey hairs.



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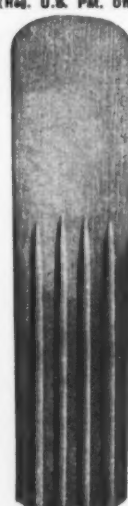
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The History of the Flute (Continued from January)

Up to the middle of the seventeenth century the flute was a cylindrical tube with the finger-holes pierced laterally in the tube, with little regard for the acoustically correct position of finger-holes. There were six finger-holes on most flutes at that time, and were more often than not, placed at equal distance from each other. These instruments were diatonic, the D scale was the natural one of these instruments. The range was from the low D up to the second A above the staff. All needed semi-tones were made by partially opening the tone holes by sliding the finger—covering that hole.

Transverse flutes were introduced in England during the latter part of the sixteenth century. It was about a hundred years later that the flute was recognized by musical instrument manufacturers as being worth their attention. It was at that time that real improvement began to assert itself. With the introduction of the German flute into the opera, came increased demand for better instruments, flutes that could play more notes with a better scale so far as general intonation was concerned. It was about 1724 that the first key was applied. This key was for making D sharp. For many years; many flutists thought that to add a key to the flute was a disgrace to the instrument, and an acknowledgement of the player that he would rather depend upon mechanical appliances than to practice, and so be able to produce desired results on an instrument as designed by nature. To your columnist this seems comparable to the fellow who would not use any kind of a vehicle supported by a wheel, because it was a violation of the natural laws of old mother Nature herself. Wonder what those same people would think of us today? Maybe they are here enjoying our modern means of transportation, electricity, etc., maybe you and I and all of us were involved in those activities of a hundred or two hundred years ago, or maybe—but there we go, dreaming again. Who knows anything about it? On with the show. Strange it may seem, but it is a fact, that even during the middle of the seventeenth century, there were many musicians who contended that singers and players of stringed instruments (played with the bow) made a distinction between the half steps used on the diatonic (Major) scale and those of the minor scale. It was Quantz who (after the use of the D sharp key came into vogue) made an E flat key right along side of the new D sharp. The tone hole for this new E flat key was a trifle lower than the D sharp, so as to make the E flat sound a bit

lower than D sharp. So far as we know, they had no "tempered scale" at that time. From that time on (for years to come) much effort was expended in trying to make the flute (by means of "cross-fingerings", mechanical devices, rolling the flute in and out, etc.) play two different pitches for each half step. It is certainly something to be thankful for, that none of us flutists have that sort of thing to worry about. However, it is a fact that an artist flutist is capable of playing various tones of different pitches. This is true and necessary, as for instance: If one is playing with a piano tuned by tuner A, he may have to vary the pitch of some tones when he switches over to the piano tuned by tuner B. When playing with a fine string ensemble, the tones must be varied at times, and that, to suit the tendencies of many artist string players who make a difference between D sharp and E flat, G sharp and A flat and so on throughout the entire scale. The pitch of these tones varies according to the position occupied in the arpeggio. Any leading tone (the 7th) is very likely to be played higher when played with string accompaniment than it might be if playing with any instrument tuned to a given tempered scale. That it is more or less a waste of time to get too technical in such as this, we must admit. When one is playing, he has no time to use such figures as pertaining to vibrations per second for this or that tone but to the artist player, he just goes ahead and does it in a manner that is most delightful to himself and to all his listeners. A good demonstration of this was exercised by Professor Hugh McMillen, director of University of Colorado bands, last Sunday. He dared do something most unusual, when he let four first flutists play a flute solo part, and four second flutists play the second flute part in a passage that is usually entrusted to only two flutes. The results were beautiful, and received many fine comments from the Musician Audience attending the Music Directors Clinic being held at Boulder, Colorado, at that time. Yours truly was particularly happy because (if you please) all eight flutists were from his class.

Favorite Flute Solos
As chosen by your Columnist
from the
School — Music
Competition — Festivals
Manual

This list has been requested by many Public School Music Supervisors, as well as many flutists, teachers and students alike. During the many clinics we have attended during the past few weeks we have promised this list to all those who are interested, SO—Here it is:

Bach-
Blave-
Fair-
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Enesc-
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Mozar-
Wetza-
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Flute Solos Selective—List

Bach—Sonates, 1, 4, 5, 6.....Publr. C.B.
Blavet—Sonate No. 3.....C.B.
Fair—Via Crucis (without accompaniment).....M.M.C.
Ganne—Andante et Scherzo. B.H.B. & C.B.
Griffes—Tone Poem.....G.S.

Cumulative—List

Bach—Polonaise and Badinage.....C.F.
Chaminade—Concertino.....C.B. & C.F.
Donjon—Nightingale.....C.B. & C.F.
Doppler—Hungarian Pastorale. C.B. & C.F.
Enesco—Cantabile et Presto.....B.H.B.
Handel—Sonate—Nos. 3 and 4.....C.B.
Mozart—Concertos D or G Major.....C.B.
Wetzer—By the Brook.....C.B.
Molique—Andante Op. 69.....C.B. & C.F.
Widor—Scherzo Op. 34 No. 2.....C.F.

Solo Training Material for Flute

Fair—Bourree.....Cole
Fair—Menuet.....Cole
Fair—Tarantella.....Cole
Gluck—Scenes dl Orpheus.....C.B. & C.F.
Handel—Sonate No. 4.....C.B.
Koehler—The Butterfly.....C.B. & C.F.
Kuhlau—Menuette.....C.B.
Mozart—Adagio.....B.H.B.
Mozart—Andante Op. 86.....C.B.
Pessard—Andalouse.....C.B. & C.F.

Should any of our readers desire special information regarding these numbers, or in fact regarding any problem that may be yours, as a director, instructor or students, please know that it will be our pleasure to co-operate with you to the best of our ability. Sincerely The SCHOOL MUSICIAN by R. E. F.

My band and classes are required to read The SCHOOL MUSICIAN in our library. I think it would be beneficial if you had a column or page devoted each month to a high school student instrumentalist. In this column he could discuss a particular problem or present his viewpoint and ideas for the improvement of High School Bands. Anna Lee Hite, Hampton, Virginia.

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Band Music Review for All Classes

Beginning soon, probably next issue, The School Musician will present each month a column of Band Music Review, by Richard Brittain. Every number will be played by his fine Band, then described, graded for difficulty and classified for usefulness. Watch this column. It will serve you well.

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How to Compose and Arrange

The Composers and Arrangers Corner

By **C. Wallace Gould**

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

Not infrequently I have heard musician friends of mine make the comment that they could understand easily enough how it would be possible to compose a march or waltz in which there would be not more than three different themes. The thing that would seem to them to be an almost impossible task would be the composition of a long overture or concert piece in which many different themes would be utilized.

I wonder sometimes if present day composers of larger works for band and orchestra do not needlessly overload their compositions with too many different themes when two or three good themes subjected to intensive development and variation would make for a much more highly unified and musically worthwhile result.

One of the criticisms that is sometimes leveled at the great Franz Schubert's larger works is that these, despite many beautiful themes, are too often unnecessarily prolix—that is to say, they present so many different ideas that the listener does not really get a good chance to hear them transformed often enough and to study them in sufficient detail.

It has been said that in one Schubert symphony there are enough good themes for Beethoven to have used to write ten symphonies. I would consider this to be doubtful, but certain it is that Beethoven was most frugal in the use of his themes as we see when we study such well-knit masterpieces of his as his celebrated *Fifth Symphony in C minor* in which the powerful opening motive of the first movement is used again in both third and fourth movements in altered form but with the rhythm unchanged.

This economy in the use of thematic material is even more pronounced in some of the compositions of the great Belgian composer, César Franck. In his *Symphony in D minor*, Franck makes use of the principle of cyclical development. Here the theme that we hear first at the very opening of the symphony is used as a sort of germ idea which we hear again and again in various altered ways throughout the entire symphony.

Many of the finest concert overtures in the orchestral repertoire are essentially constructed from not more than two principal themes and are very often in sonata form, which is probably for the composer of serious music one of the most perfectly organized forms we have. Take, for instance, *The Fingal's Cave* overture by Mendelssohn. This is an exceedingly well organized work in which a definite mood pervades the whole composition in which not more than two principal themes are used.

Too many of the overtures used today by the leading school and concert bands are nothing more than potpourri collections of common-place tunes closely strung together with little attempt to de-

velop any important principal ideas in the careful fashion that an experienced public speaker would follow in the presentation of a worthwhile speech. As a consequence, audiences are inclined to tire easily of such works because they are not meaty, purposeful or logical and, because of their very obvious construction, subsequent hearings do not offer a challenge for further careful analysis. To me a good piece of music, like a fine poem or book, should have a certain elusiveness about it that would make it repeatedly tempting to the mind as well as the soul.

I am firmly convinced that in order to compose music, one does not have to have a continuous flow of lofty ideas through one's mind. To me composition is rather the ability to invent one or two simple little ideas each of which should possess a certain amount of both rhythmic and melodic variety and then mold and remold these original tunes, much as one would mold and remold a piece of clay in the making of a fine piece of hand-made pottery, until a symmetrical, logical, inspired, and purposeful result is achieved.

Naturally, the better background the composer has in the fields of harmony, counterpoint, form, and instrumentation, the better equipment he has to work with in the composing of music in the larger forms such as overtures, fantasies, etc.

A composer may have a great gift for the composing of melodies and yet not have the ability to harmonize these in an interesting fashion. This, in my opinion

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was one of the weak points in Stephen C. Foster's work. His melodies such as Old Black Joe, Old Kentucky Home, etc. are among the finest that have ever been written by any song writer. And yet, if one will take the trouble to examine some of the original prints of these songs as they are displayed in the Foster museum in Pittsburgh, Penn. he cannot help noticing that the original piano accompaniments as worked out by Foster himself were not too successful. In subsequent arrangements by other musicians most of Foster's fine songs have been made even finer.

Without some contrapuntal treatment, the average composition in one of the larger instrumental forms would tend to be extremely monotonous. By contrapuntal treatment, I refer, of course, to the employment of suitable counter melodies to serve as foils to the principal themes and to add rhythmic interest as well as variety to otherwise monotonous passages.

One of the great defects of many band and orchestra works in the larger forms is that the basic skeleton or superstructure upon which the work rests is not of sufficient power or strength to support the highly decorated exterior with which it is clothed. By this, I mean that whereas such basic forms as the two or simple three part song forms are satisfactory for many shorter works, for larger works such as overtures, composers would do well to use more frequently such worthwhile forms as the sonata form, theme with variation, higher rondo forms and even the mighty fugue form. The majority of fine band directors of today are highly skilled musicians who would rather direct movements from symphonies by the great masters than they would a conglomeration of trivial tunes woven into a poorly organized piece with an intellectually insulting title.

Fine arrangements for band and orchestra take into careful consideration the tone colors of all the instruments that are to be used. A composer can do much towards heightening the musical effectiveness of his work if he will use his instrumental colors well and learn how to best contrast as well as combine his various instrumental choirs, such as strings, wood-winds, brass and even percussion.

However, despite the fact that it is really necessary for the fine composer to have a well rounded musical education for his background, it is my opinion that the best results will be achieved if the final result of his composing efforts shows that he has liberally used the shears and condensed his presentation of ideas whenever a better organized statement can thereby be achieved.

In my opinion, an overture based upon a few well developed themes and showing that it has been carefully edited has a much better chance of surviving the test of time, other things such as nobility of thought content being equal, than has an overture that is filled with many beautiful themes but that is badly organized and does not develop according to a logical well-thought-out plan.

My parting suggestion for this month could be summed up about as follows. If you want to write a band or orchestra overture, do not hesitate to attempt it. Invent a couple simple themes and then see how thoroughly you can subject these themes to an infinite amount of transformation. If you will do this, and at the same time adhere to a fairly rigid form, I am convinced that you will write well, other things being equal.

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Dance Band Survey

Begins on Page 14

More Liberal Arts Colleges have bands than any other higher institution, with 33 reported; Universities reported 27; Teacher's Colleges—25; Technical Schools—15. The Universities have the greatest number of dance bands—the highest number of bands on one campus was reported at Northwestern Univ., where there were twelve.

Question No. 2

Number of dance bands sponsored by the college	30
Partly sponsored by the college...	2
Operated by students.....	68
Number affiliated with music department	8
Not affiliated	92

Question No. 3

Number college dance bands directed by a faculty member.....	15
Directed by a part-time faculty member	3
Directed by a student.....	82
Some of the colleges, while allowing a student to direct the dance band, have a faculty advisor for the organization. One University reported: "The music dept. head appoints an advisor from the music faculty. We are responsible for anything that goes wrong—the students get the credit for anything well done!"	

Question No. 4

Number of dance bands which play for school dances, stage shows, pep rallies, etc.....	77
Number which do not play for such activities	23

Question No. 5

Number of dance bands which play for radio broadcasts.....	14
Do not play for radio broadcasts...	86

Question No. 6

Number of colleges which pay all expenses of the dance band.....	11
Pay part of expenses.....	16
Number of schools where the dance band "makes its own way".....	73

Question No. 7

Number of bands using mostly "stock" arrangements	52
Bands using mostly "special" arrangements	9
Equal amount of "stocks" and "specials"	19
Number of colleges in which students are encouraged to write dance band arrangements.....	10

Question No. 8

Dance band makes trips off campus in interest of "school advertisement"	16
Does not make trip off campus for advertising	84
Number of schools where trips financed by school.....	8
Partly financed by school.....	4
Band pays all expenses.....	4

Question No. 9

Number of bands with all-union personnel	26
Number of bands with non-union personnel	37

Question No. 10

College administration actively supports dance band.....	32
Administration supports the dance band "passively"	32
College frowns on the dance band	15
College has no attitude toward the dance band	5

Question No. 11

Number of colleges having any sort of dance band instruction in the music curriculum	4
Number of colleges having no dance band instruction in the music curriculum	96
The small percentage of colleges offering courses in this subject is due, no doubt, to the fact that dance music as a part of music education is a new idea, but the idea is "catching on," since the student demand is increasing. In Texas, Sam Houston State College in Huntsville, and North Texas State in Denton, not only have college sponsored dance bands, but	

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Question No. 12

Number of dance bands in which members receive no remuneration 6
Members receive up to \$5.00 per week 4
Number band members receive \$5.00-\$10.00 weekly 9
Number bands in which members earn \$10.00-\$20.00 weekly 16
Members earn \$20.00-\$30.00 weekly 4
Number band members earn \$50.00 and over weekly 4
Questionnaires returned with the terms "varied," "unknown," etc. 57
Most of the musicians receiving fifteen dollars per week were union members. One school in Kentucky reported its members earned up to \$1,200 per year. Some schools administer scholarships to their dance band members which range from a certain cash amount each semester to free room, board, and tuition.

In his survey Mr. Johnson divided the United States into six geographical

sections and obtained some interesting results:

Percentages of colleges which have dance bands—

Northeast	57
Southeast	62
North Central	56
South Central	91
Northwest	61
Southwest	50

Average number of dance bands on each campus in the section—

Northeast	1.59
Southeast	1.75
North Central	2.6
South Central	1.95
Northwest	1.90
Southwest	1.75

Total number of college dance bands in each section—

Northeast	36
Southeast	29
North Central	44
South Central	39
Northwest	20
Southwest	7

Popular music now plays a definite part in the musical experience of many millions of Americans. It has assumed such importance that school administrators should not fail to recognize its potentialities in the campus music and social program.

partment (although an important one) of many departments in the school system. Cooperation with the other departments will bring you more and better relations and results throughout the entire school.

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Experiences of a First Year Teacher

(Begins on Page 8)

work on theory, reading, etc., in which this group will be weak.

During a rehearsal the director must always know what he is doing and what he wants. Junior high school discipline is hard to control but I have found a couple tricks which work wonders.

Know what you are going to say, make it to the point, and in the fewest possible words. If you become too wordy or talk too long, you will not have the attention of the class.

Decide what you are going to say while the class is still playing. When the group stops playing there is always a moment of silence. That is when you want to say the necessary things and then get right back to work and have them play.

Always be energetic, make the rehearsals moving, be friendly, give them praise, and remember to smile at them. A sincere smile can be worth a hundred words.

Reading

Reading in many junior high schools and also senior high schools is often downright atrocious. The fault goes right back to their basic training, the time when they first learned to play. In our system, music is started in the grades. After one semester I am convinced that there is no reason why stu-

dents cannot learn to play and read correctly. It requires patience on the part of the teacher, and lots of it. When beginners are playing, do not tolerate playing on rests, playing wrong notes, etc. Be particular about your work and the work of the students.

You will also have a better beginner class in general if you give each prospective student a rhythm and ear test. When you have selected the talented people, see the principal or the teachers of the students. Discuss each child as for his willingness to work and for his ability to follow through. Your class will make more progress and you will have a harder working group.

Now and then you find a student who can read an etude of sixteenth notes with no trouble at all. But as different rhythms come along, the student is lost. By his reading of the etude you know his eyes move ahead of the music in the proper fashion. I believe this is merely a problem of not seeing the beats. With a few lessons on reading by beats as well as notes, the student is able to become a good reader. But first he must see the beats and be able to sub-divide the measure.

Cooperation

The music educator must remember that his department is just one de-

How to Play the Accordion



This Ensemble from Anna Largent's Accordion Band entertained at the Aurora Old Peoples Home. Back row: Bill Ory, Marilyn Geihm, Mike Wendling, Norris Shelton, Warren Geihm; front row: Ray Ory, Gary Brown, Jack Swain, Patty Priegel.

Let's Teach and Use More *Accordions* In School Bands and Orchestras

By Anna Largent
213 Williams St., Aurora, Illinois

Music Teachers Convention

The Stevens Hotel in Chicago was the scene of much activity during the Music Teachers National Association Convention held in conjunction with the National Association of School Musicians during their annual conference from December 27th to January 1st. The M.T.N.A. was

founded December 1876 at Delaware, Ohio and it has a membership of approximately 12,000 names on its roster.

Accordion teachers looked forward to December 30th the day of the Accordion Forum, which was opened with a welcome speech from Andy Rizzo. Talks were also made by Dr. Hans Rosenwald, Dr. John Becker, Dr. Henry Cowell eminent music educators and composers and by Oakley Yale president of the Accordion Teachers Music Guild with headquarters in Detroit, Michigan.

The purpose of the Accordion Forum was to present to the highest educators in the musical field the possibilities of the accordion, about which many of them admit they know little or nothing about the instrument. It was to interest the two big Organizations in the accepting of the accordion as a recognized instrument in public schools, for students now at-

tending these schools find no outlet for accordion work, no matter how fine they are as musicians, but must turn to other instruments to be eligible for band or orchestra members. This would mean that students who wish to work for diplomas or degrees after attaining college level may major on the accordion. It will also mean that students who have chosen the accordion for their favorite instrument, will be given the opportunity to feel that this instrument is as important as any other. It will mean that public and other schools will look upon the accordion with favor and thus give students more opportunity in conjunction with school activities.

Chord Structure

Chord feeling in the hand becomes easy to the student if started in the earliest stages of study, for it starts a chain of impulses from eyes to brain to fingers, by co-ordinating a touch pattern in the hand. The hand should at first become molded to three basic shapes, namely the root position the first inversion and the



Joe Munarin of Paw Paw, Michigan, got his start in music from Frank Bortoli, Chicago. Mr. Bortoli will present him in a debut performance on February 27 in Chicago. Joe is now the pupil of Ray Tomaszewski of Paw Paw.

second inversion. Establish chord patterns by first seeing the chord shape on the staff and then feeling the proportionate interval spaces in the fingers in all three positions. But avoid all stiffness, co-ordinate eye, ear and hand.

Three Chord Triads

For strength and solidity play without changing the shape of the hand up and down the scales of C, F, and G in the triad using fingers 1, 3, 5.

Follow this in subsequent lessons by the first inversion of the C, G and F major chord with fingers 1, 2 and 5. The second inversion of same chords with fingers 1, 3 and 5. Play the chords up and down the scale without changing the hand shape. This will also give the student a good hand form and finger strength. In gen-

(Please turn to Page 42)



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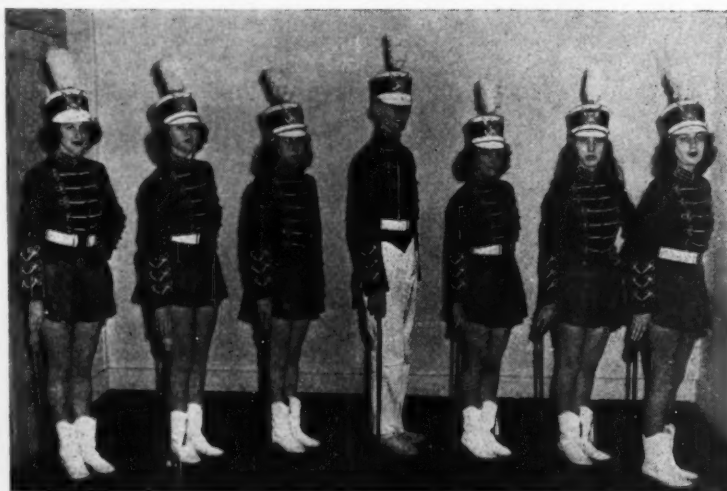
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To the local Lions Club goes the credit for starting and promoting a fine High School Band at Alexander City, Alabama, where Waverly F. Lee is now Director of Music and doing a marvelous job. Six years ago the Lions bought the instruments and the High School hired an instrumental teacher. Starting with few players the band now numbers sixty-seven and this fall were completely reuniformed, again the Lions Club. These majorettes were a constant source of pleasure to the spectators at football games—they performed well each game, and put on varied exhibitions during the season. They are left to right: Betty Tate (Head), Charlotte Land, Annette Goss, Tommy Thomley (Drum Major), Gaye Ingram, Bobbie Bishop, and Betty Jo Grant.

Classified Continued

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UNIFORMS

FOR SALE: 40 used band uniforms. All wool gray trousers with maroon stripe. Matching maroon capes with gray braid trim. These are in good condition and will sell very reasonably. Band Mothers Club, Box 75, Wakefield, Neb.

FOR SALE: 42 red and white wool uniforms, red coats and caps and white trousers. One drum majors uniform included free. Norman Backus, Thorp, Wisc.

FOR SALE: 90 to 100 dark blue grade school band coats, gold trim, caps to match, black Sam Browne belts, good condition. Write Supt. C. B. Smith, Pekin Public Schools, Pekin, Illinois.

UNIFORMS—Contd.

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Accordions

(Begins on page 40)

eral the student should be able to go from chord to chord with the least possible movement of fingers.

Memorizing

Almost every teacher hears the old story from some of their pupils, of not being able to memorize. If a student studies a piece very carefully taking pains to observe the harmonic structure, the form and design of the composition, memorizing will come automatically. Try to hear the music with the piece set before you and read the notes silently, or close your eyes and listen with the inner ear by visualizing each page, before playing it over on the instrument.

Tone Color

Every student, artist, band and orchestra possesses its own individual tone color which can hardly be duplicated by another. The students characteristic tone on the accordion can be either solid and full, clear and crystalline, brilliant and pleasant, warm and robust, smooth and even, or a soft and tempered tone. Those who play with a light springy touch, synchronized with a quick bellow action, produce a brilliant clean cut performance. Those who play with a firm touch accompanied by long pull of the bellows produce a powerful tone which can be heard at a greater distance.

It is up to each individual performer to listen to the tone color he is producing. Is it smooth? Is it solid? Is it restricted to gradations of tone in order to make the piece sound more colorful? Many new ways can be found in playing a given solo by employing fortes, diminuendoes, retardos, legato and staccato phrasings.

Sight Reading

Hymn books and hit tunes are the ideal material to use for this study. The student turns to a new page daily and plays by sight. To sing while playing will also

teach him how to play an accompaniment without drowning out his own voice. Soon he will be able to accompany others who sing and he will develop a free, relaxed and at ease habit which will be valuable for stage performance. Ear training goes with sight reading the teacher plays a few bars and the pupil recites the key of chord played and valuation of the notes.

Right Hand Touch

The touch of the right hand on the piano keyboard must be very light, for the tone is controlled by the amount of air sent into the reeds. We find students who formerly played the piano, pick up an accordion and try to pound away on the keyboard employing a heavy touch, not realizing that in a piano the tone is produced by a hammer that strikes a string when a key is struck, while in an accordion the tone is produced by the amount of air sent through the reeds and controlled by the manipulation of the bellows.

To acquire speed on the accordion, play with fingers close to keyboard for if fingers are lifted too far away it is impossible to gain speed. Keep both the wrist and forearm relaxed at all times, and the wrist about level with the keyboard. Be sure to avoid watching the keyboard while playing, with head bent forward so that the face does not show. Yes it is necessary to glance at the keyboard occasionally to ascertain changes in location of various keys. But no matter how fine a musician you are if your posture is poor it will mar your entire performance. Any mediocre performer who looks square at his audience with a smile on his face can outshine the most brilliant student on the program, who has poor stage appeal.

Questions and Answers

Dear Mrs. Largent: I practice on an average of eight hours per week and sometimes more. I am now 15 years of age and have played the accordion six years. My problem is memorizing. I get scared and forget sometimes a whole page in playing before an audience. Can you give me some advice?

James W., South Dakota

Answer: I had to condense your letter, but feel that had you had the opportunity to belong to an accordion band right at the start of your musical education, that you would not have this problem today. Young people who belong to bands soon get accustomed to appear before the public and not only are they happy to perform before an audience, but they become very relaxed and are at ease when called upon for public speaking later in life. Purchase a book by James Francis Cooke on "How To Memorize Music".

Dear Mrs. Largent: I am the band director of both the grade and high school besides teaching other subjects. In as much as our enrollment is small we have a shortage of instrumentation in our music department, would a few accordions help to fill the gap? Also what marches can be best used for this combination?

Arthur McK

Answer: You would be surprised to find that the accordions would bolster your band to the 'nth degree. Use the Sousa's Famous March Book For School Bands.

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